

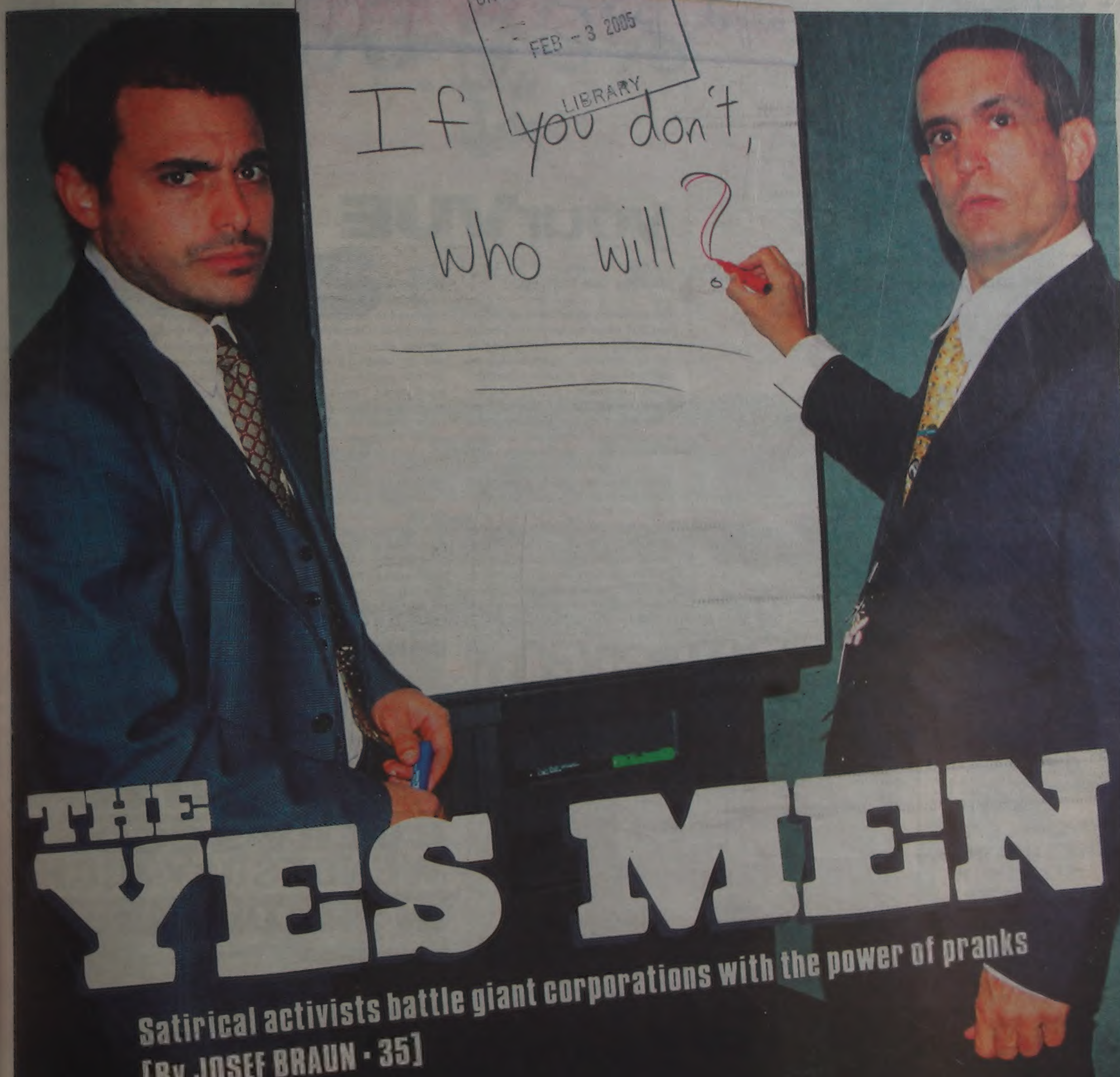
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FRONT: GRAFFITI • 5 / MUSIC: TEGAN AND SARA • 21 / FILM: *THE SEA INSIDE* • 36

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

No. 485 / FEB. 3 - FEB. 9, 2005 | **FREE**  
[HTTP://WWW.VUEWEEKLY.COM](http://www.vueweekly.com)

# VUEWEEKLY



## THE YES MEN

Satirical activists battle giant corporations with the power of pranks  
[By JOSEF BRAUN • 35]



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## ON THE COVER

In December, a representative of Dow Chemical told the BBC that his company was taking full responsibility for the Bhopal disaster and offering the victims a lavish compensation package. It was a hoax; Dow rep "Jude Finisterra" was actually one of the Yes Men, whose prank forced Dow to remind the press on Bhopal's 20th anniversary that they had *never* taken responsibility for the tragedy. We talk to the Yes Men, whose new film, full of similar corporate-baiting mischief, opens next week at Metro Cinema • 35

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## yourVUE

### Huffing and Puffing

I'm just calling about the VuePoint you ran last week by Marnold Sinclair ("Coughing and cigarettes," January 20-26) about smoking. I don't know; is this supposed to be a moral argument or a health argument? I'm really sick and tired of the self-righteous tone that these holier-than-thou anti-smoking people are presenting. I don't smoke, but I think fascism is worse for your health than smoking. And it would be really nice if somebody on your editorial staff could point out that there are a few other things out there that are bad for your lungs—like having the burning underworld out there in the sour gas well territory, the crap coming out of Zeidler's smokestacks every day that clutters up the whole city with its stench. I think those things are bad for our health too,

and nobody breathes a word about it.

What's up with that? You guys are supposed to be alternative, so don't jump on that bandwagon; it's a red herring. Oh sure, smoking is bad for you, but smoking in the bar is kind of normal, you know? And if I want to avoid smoke, I don't go where it is. I have no problem avoiding it, you know? There are lots of smoke-free places; I hardly ever notice it. So I can't see what's up with these people other than that—much like the creationists and a few other moralists—they just want to lord it over other people who are being scapegoated, and I'm sick of it! I'm sick of this high, moral tone they always take.

If we take that tone with some of these other corporations and stop singling out the tobacco companies as the only source of evil—because I think

that the oil industry, and the pulp-and-paper industry and just about every other one of them is doing a lot worse stuff to our lungs than the tobacco companies are. So can we just put that perspective in an editorial sometime? Because I'm too busy to write to you guys all the time. It'd be good if one of you could let us have the bigger picture. Thanks very much. Goodbye. — GARY LEE, EDMONTON (VIA VOICEMAIL)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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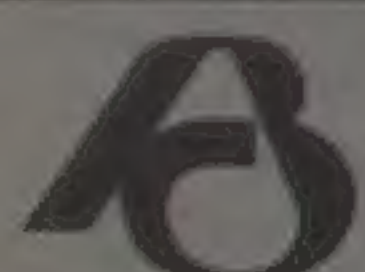
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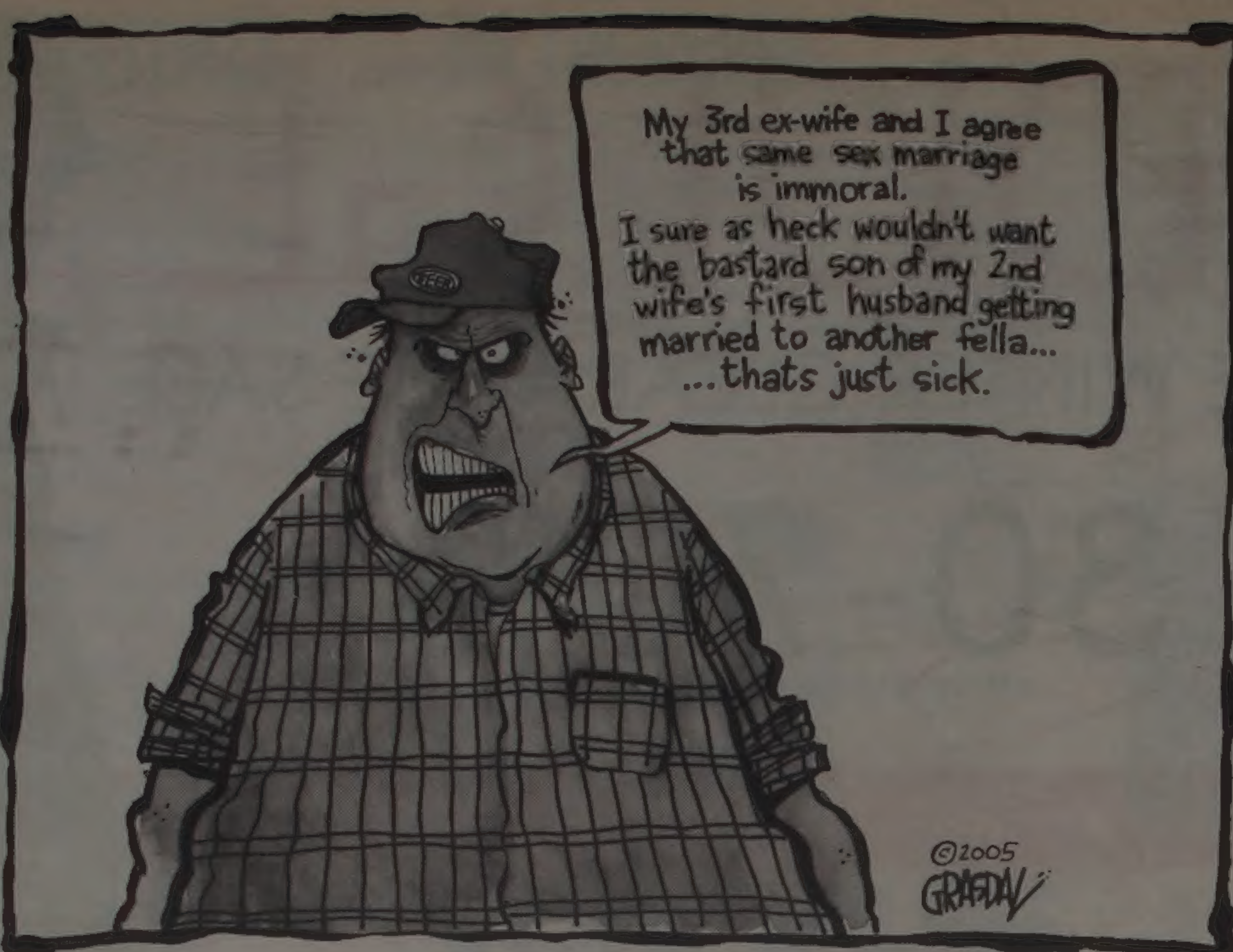
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## news roundup

By CHRIS BOUTET

### PRIVACY: AWESOME!

Throughout history, one of the primary benefits of being Canadian has always been the fact that it keeps us from being Americans. After all, no matter how nutty the Americans get down south with their zany liberty-stomping and personal-privacy-shirking laws like the PATRIOT Act, at least we can take solace in the fact that those laws would never apply to or impact upon our lives north of the 49th, right?

Well, as you might have guessed, since I'm, you know, bringing it up at all, that's actually turned out to be wrong, as according to a story in the *Globe and Mail* earlier this week, the Canadian government announced it was looking into fixing a wording in certain federal contracts that allowed the American government to access and compile private information about Canadian citizens.

According to federal Privacy Commissioner Jennifer Stoddart, the FBI currently has access to all Canadian documentation contracted out to American firms for processing, thanks to the unfettered access to information granted to the FBI through U.S. anti-terrorism legislation. Since American law applies to data sent into the States, said Stoddart in an interview with the *Globe*, the FBI can currently apply to a U.S. court to have a company disclose records, including information about Canadians, to assist with investigations regarding the prevention of terrorism or espionage. In response to this revelation,

the Canadian government has stated it will reword contracts in such a manner to counteract these laws and maintain the privacy of Canadian citizens, and will also encourage agencies and departments to conduct a "comprehensive assessment of risks" to Canadian information before releasing sensitive data to U.S. companies.

Trade experts at Foreign Affairs, International Trade and Justice are expected to review the changes, which should be read sometime during February, Treasury Board spokesman Robert Makichuk told the *Globe*, adding that he was "confident that we have the tools we need to ensure that the right of privacy and security of Canadian citizens can be respected and achieved."

As long as you don't factor in our, uh, own, equally invasive pieces of anti-terrorist legislation.

### URBAN SPRAWL: DUMB!

So I don't know if you've heard much about this whole "urban sprawl" thing that's going on, but yeah: like the header for this story suggests, it's bad. So bad, in fact, that Statistics Canada had to be brought into the fray to assess the full extent of said sprawlcity—and when those guys get involved, that means shit's goin' down, pal; it's goin' down hard. And indeed, as StatsCan confirmed with the release of their findings earlier this week, that urban sprawl thing is some big shit, and it's goin' down—or, rather, building up. Over all our country's good farmland.

According to the study released Monday, towns and cities across Canada have more than doubled the area of good agricultural land they've paved over in the 30 years between 1971 and 2001, to the point where today, half of Canada's total urban area is situated on good growin' land, the Canadian Press reported. In 2001, these urban areas occupied three per cent of all agricultural land, but seven per cent of our coun-

try's total Class 1 farmland, our best and most productive squares of dirt—and in Ontario, where more than half of Canada's Class 1 land is situated, cities had paved over 11 per cent of this land.

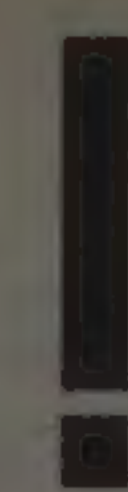
Fearing that not enough percentages had been thrown around, StatsCan also revealed that while the total area of cultivated land has grown by 20 per cent since 1951, the amount of available land for farming actually declined by four per cent—bad news, it seems, for our good friends Mr. and Mrs. Reginald St. Farmer, as it has forced these noble people to cultivate notably crappier land in an effort to meet the growing demand brought on by expanding cities.

To combat the growing problem of urban sprawl, StatsCan made a recommendation that roughly 50 per cent of Canada's urban population be killed off by 2006. Actually, no, wait—they didn't make any recommendations at all.

### GAY MARRIAGE: TOUCHY!

Well, after who-can-remember-how-many months of debate, in-fighting and general freakoutery amongst the public and our elected officials surrounding the issue of legalizing gay marriage, it seems the Martin government has decided to go ahead and do what they were elected to do and make a decision one way or the other. And that decision—seeing as seven of the 10 provincial courts had already advised as much—was to introduce draft legislation to allow gay marriage in Canada.

In an interview with the Canadian Press, Justice Minister Irwin Cotler said the legislation would grant gays and lesbians the right to full civil marriages, while making it clear that religious officials would not be forced to perform said marriages. If the law is passed, Canada would become the third country in the world to permit same-sex unions, after Belgium and the Netherlands. But we'll be the first country that doesn't totally blow. For some reason. ☺



vuepoint

By CHRISTOPHER THRALL

### Tragedies beyond the tsunami

On December 26, a little girl's life was changed forever. Nine-year-old Nita watched her family being swept away by tidal forces she couldn't understand. No matter how tightly she held on, by the end of the day she had lost everything and her survival rested on the kindness of strangers.

The tsunami relief campaign has seen over \$5 billion (US) pledged from around the world. Added to another \$5.7 billion per year in frozen debt repayments and commitments to rebuild, the total far exceeds all other UN humanitarian appeals in 2004 combined.

As soon as she heard the Sudanese planes, Nita ran for the cellar of her home in rural Darfur. She screamed for her parents to leave their sole remaining goat and come to safety. She didn't even hear the whistle of the falling bomb that claimed both her family and her sight. However, Nita wasn't hit by the tsunami.

Canadians and our government have contributed more than half a billion dollars to a single crisis on the other side of the world. Edmonton's share of this assistance is well over \$10 million dollars. As citizens of the world, each of us must step up and offer help when the need is there.

The youngest sister of six children already in Edmonton foster care, it was just a matter of time before Nita was taken away from her junkie mother. If it had been three years earlier, she never would have been pimped out for crack. However, Nita wasn't hit by the tsunami.

We should be proud of our generosity towards people hit so hard by this crisis. Over 200,000 lives were lost and hundreds of billions of dollars in damage was done to an area nowhere near as affluent as ours. Thanks to sensationalist media, however, the response for this *cause célèbre* is way out of proportion to our involvement in many other, equally urgent crises.

Nita was locked in a Riverbend garage by her owners for three weeks before a neighbour finally heard her yowls. She survived by gnawing off most of her hind leg below her knee. The owners have yet to return. However, Nita wasn't hit by the tsunami.

Media megacorporations are quick to jump on a bandwagon, especially if there are graphic pictures of suffering available. However, while the spotlight is fickle, the suffering remains. Our action, outrage and generosity are the only hope for so many, both in Edmonton and around the world. Others need our help too. ☹





Graham Johnson

# Spray can talking

Graffiti exposes much about our city, from the subversive artist's manifesto to the culture's very passions and fears

BY JENNA O'FLAHERTY

**"T**hey're trying to get into bubble letters." Constable Woudstra gestures at a snapshot displayed on his computer screen. "So they're progressing a little bit. They're experimenting." He clicks to the next PowerPoint slide. "See, this is a little more stylish. They haven't progressed to balloon letters and multicolours, but it's still a slash-and-run that would take them about 25 to 30 seconds per tag...."

Constable Dave Woudstra of the Edmonton Police Service reads graffiti. "It's like a handwriting analysis," says the EPS's Graffiti Project Co-ordinator, who examines graffiti in Edmonton as a means of tracking the activities of its writers, whether they're gang members or just really liberal artists. Woudstra also scrutinizes because getting rid of graffiti is expensive. He speculates that the City of Edmonton spends at least a million bucks a year scrubbing away the messages of subversive writers; the province paid close to \$12 million. "It's going to create a sense of apprehension," he adds. "Not necessarily that [a neighbourhood] isn't safer, but it's thought to be less safe."

"Graffiti is an expression of yourself, whether it's a quick scrawl or a piece of art," says Monikah Adeniken, part-owner of the Home-grown Soul Shack, a store on Whyte Avenue that sells graffiti supplies. "It's a relatively untapped market in Alberta," she says, reflecting how the province is only starting to recognize that the urban underworld has created a voice of its own.

**WHAT MOST PEOPLE** don't realize is that as much as graffiti expresses, it's also a tool its writers use to communicate with each other—almost like a code language. For Constable Woudstra, decoding graffiti messages is a big part of his job. Trained to read the obscure writing on the walls, Woudstra has discovered the patterns and conventions of graffiti writers.

One of these conventions is tagging, where writers mark their personal symbol or "tag" on any and many surfaces. "All graffiti artists have a pseudonym to identify themselves in the underworld," says Adeniken. Spreading a pseudonym is the basis of most graffiti; unique to every writer, this tag is his or her means to underground fame. As the

writer's skill improves, tags evolve into more fully developed designs, called "bombs" or "pieces."

Not all graffiti is thrown up arbitrarily, either; a tag's very placement often gives it meaning. Sometimes tags appear in a list, usually with the writer's tag appearing last as a tribute to his crew members, putting them before himself. However, a writer tagging in new territory will put her own

## FEATURE

tag first in the list to take credit for the graffiti. Rival writers who want to issue a challenge will overlap or mimic another writer's tag, or, as Woudstra says, "If it's x-ed out, it might be somebody that's dissing them, just saying 'Listen, you're not that good.'"

The mission of graffiti writers, like most writers, is to gain a reputation for their work. "The big thing is to have their signature or their tag up there, and the longer it stays up there the more points they get in the culture." While it would be easier for graffiti writers just to keep changing their tags to confuse cops, they'd rather risk being caught than start

the branding process over again.

Even though individual tags are as unique and incriminating as fingerprints, the Edmonton Police Service still has difficulty tracking some of the cleverer writers. The ones who value reputation over security will relocate from city to city, which also lets them spread their tag in a new location. "Sometimes they only come up for the festival," says Woudstra. "I mean, some of the Calgary taggers come up during the Fringe... and their tags show up and we have no idea." That's what keeps officers across the country comparing tag pictures, hoping to pin down a slippery writer, and what keeps Woudstra sitting at his computer analyzing these signatures.

Because, to the right eyes, graffiti says a lot about the people who created it—their friends, enemies, skill level, desires. But it's our reaction to their message that reveals how we're prepared to deal with intrusions, whether criminal or artistic; graffiti reveals where Edmontonians draw the line between appropriate and inappropriate forms of self-expression.

**EDMONTON IS** the bathroom stall of Alberta when it comes to the sheer

number of scrawls and scribbles decorating our streets, and many Edmontonians find the image just as unsavoury when it applies to their neighbourhood. To them, graffiti is a nuisance that defiles an otherwise clean community. Even if it's not gang graffiti, people generally don't know the difference and begin to wonder about the safety of their area. They can't enjoy a safe community if a writer's cryptic designs make it look dangerous.

Others, however, argue that graffiti lends a neighbourhood a little bohemian flair, advertising our city's active underground scene. "Graffiti is such a popular thing in urban culture," says Adeniken, "but it doesn't get properly recognized." Would Whyte Ave be the same without its tags, murals and painted powerboxes? "Some of the stuff that you'll see definitely is artistic," admits Woudstra. "I mean, I'm never going to deny that these kids are artistic." He just wishes they'd find a different canvas.

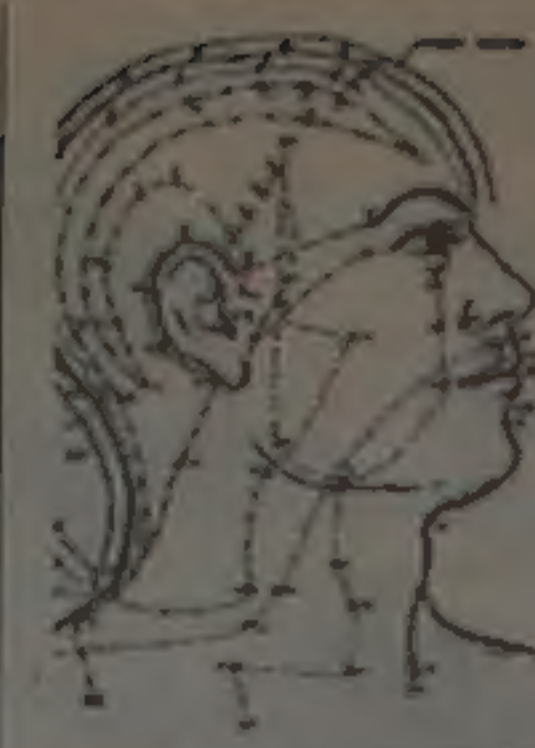
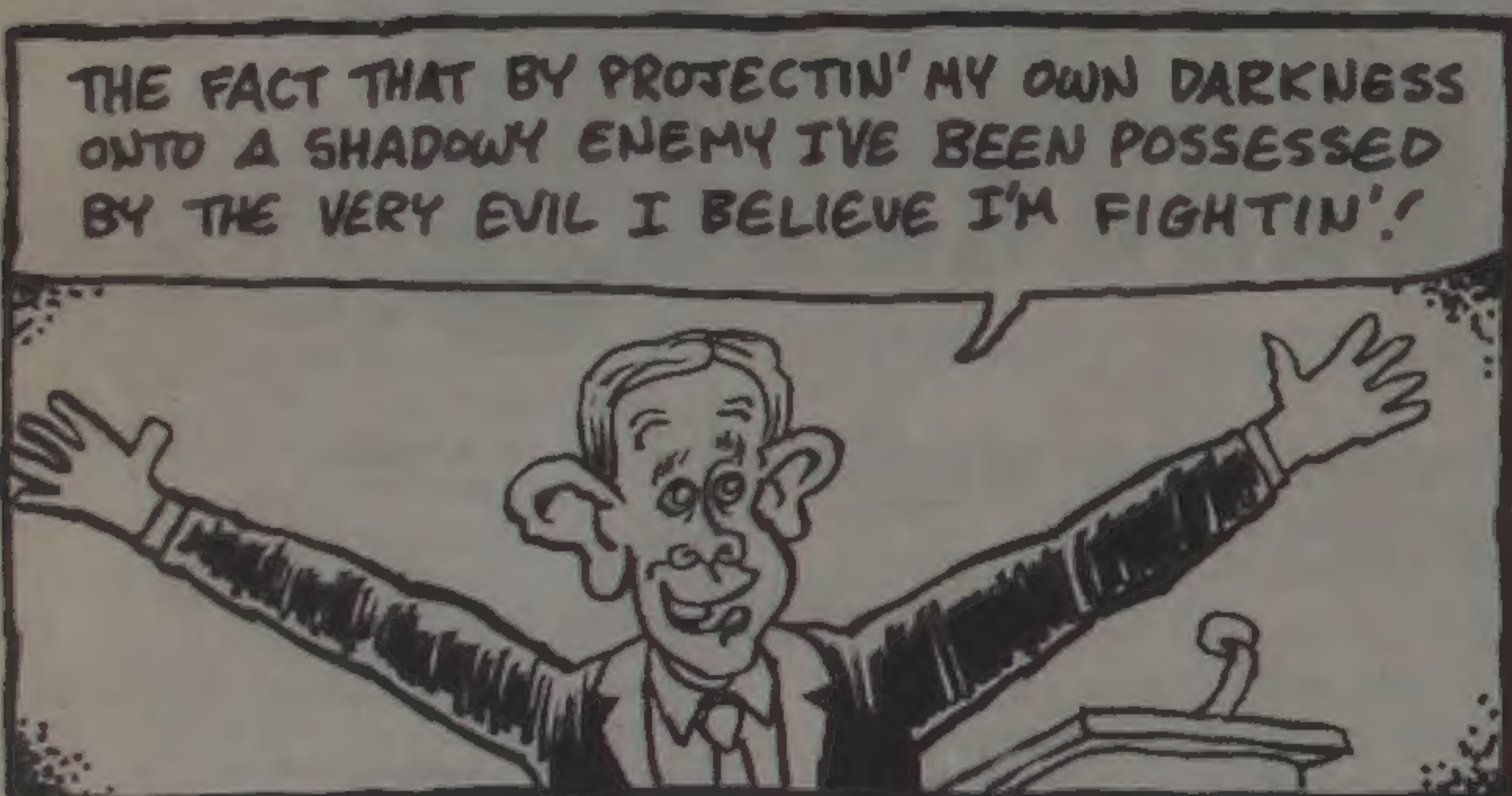
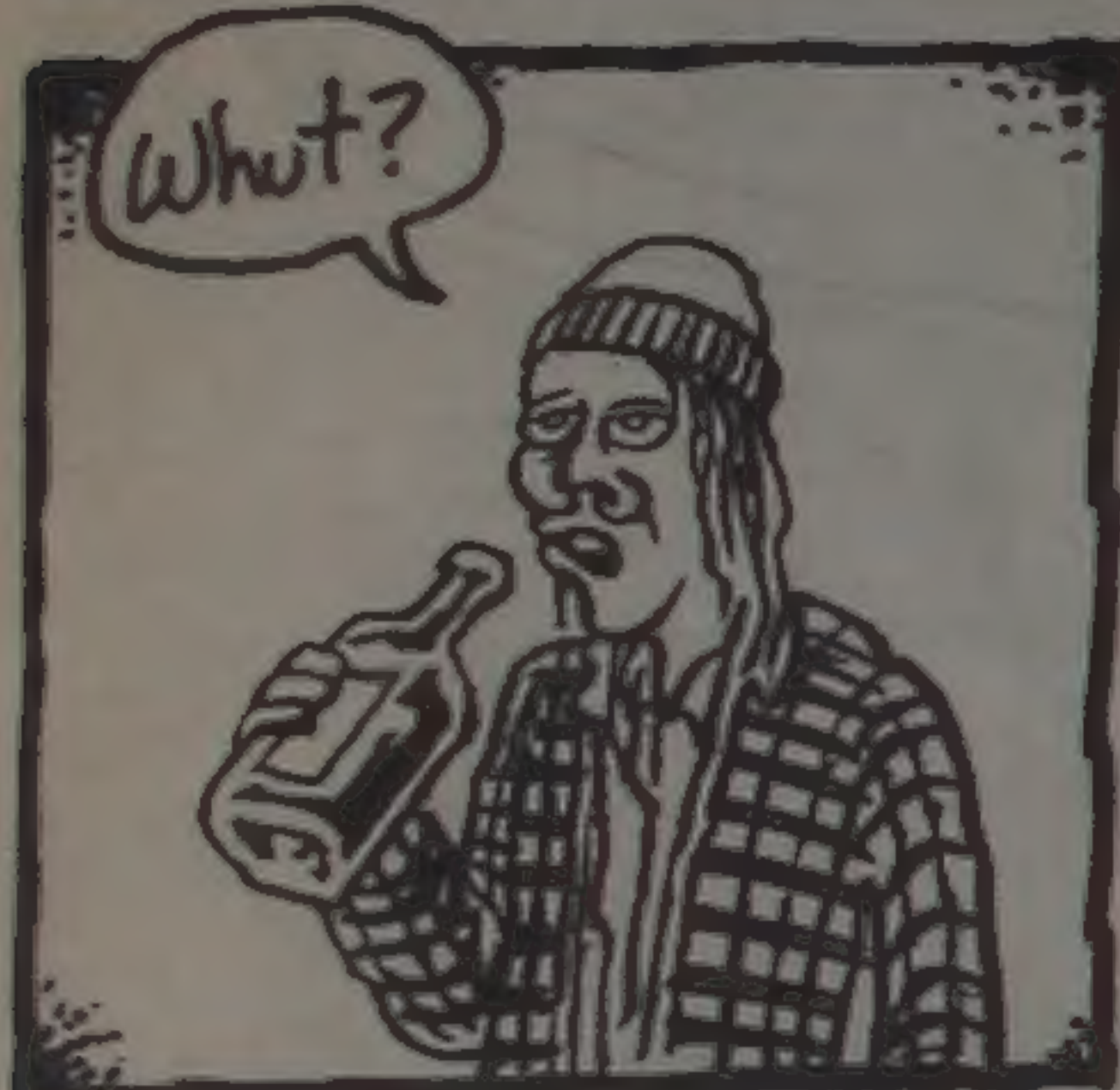
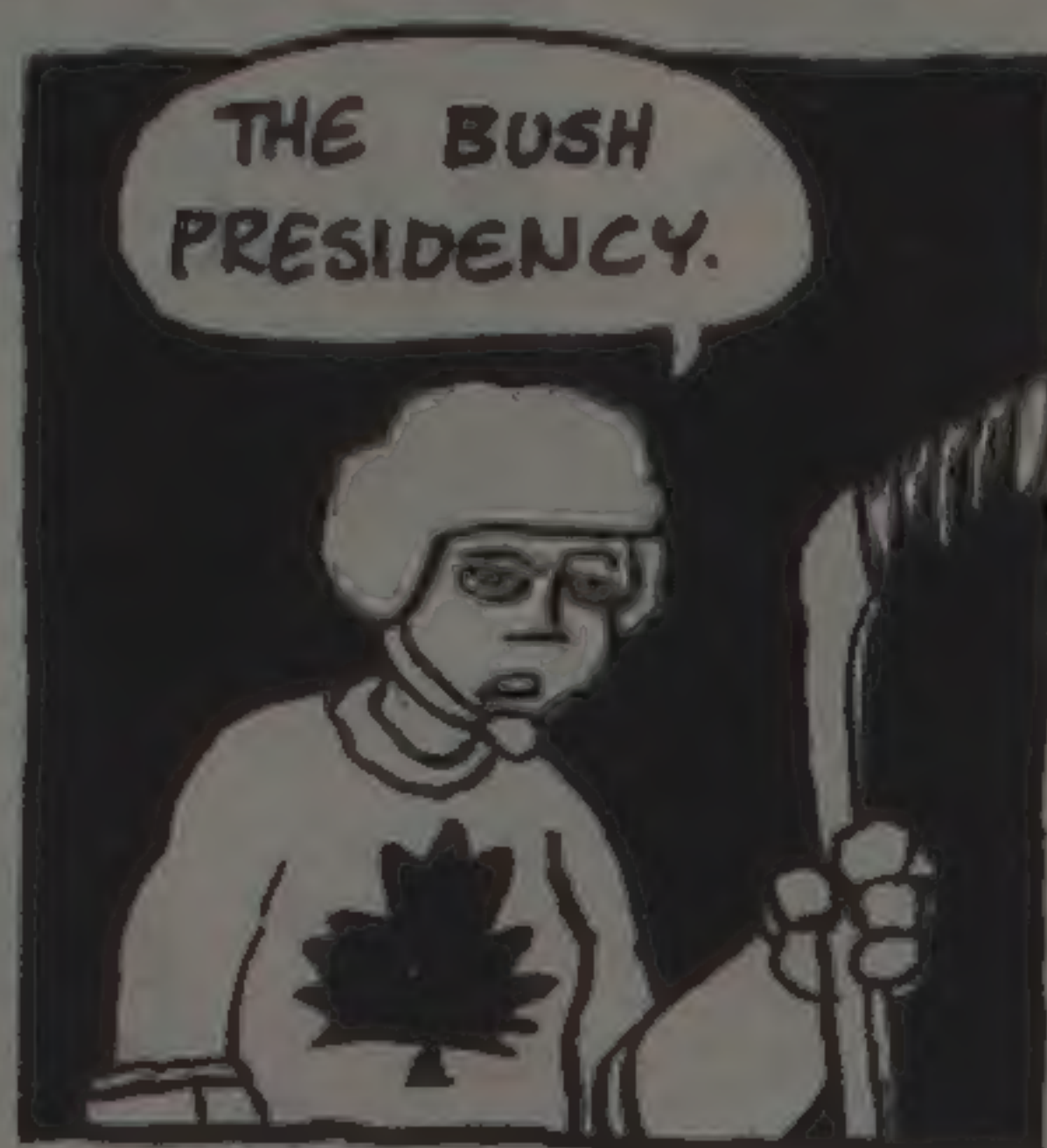
Besides a million or two in cleanup money, the City of Edmonton hasn't invested much in dealing

SEE PAGE 8



QUICK BOB THE ANGRY FLOWER POLL QUESTION:

# WHAT ARE YOU IN DENIAL ABOUT?



life  
after  
gretzky

BY CHRIS BOUTET

## Backwater blues

"I think it's great that this organization holds conferences in places like Edmonton and St. John's, Newfoundland," congratulated *Walrus* editor-in-chief Ken Alexander during his Saturday keynote address at the Canadian University Press national conference held here in town two weekends ago. And aside from a few sideways glances amongst the Edmontonians in attendance, the fact that Alexander had just insinuated that our beloved city was in some way comparable to the City that Cod and Government Subsidies Built seemed to glance right off the assembled audience without making much of a dent. Edmontonians, however, froze momentarily in their tracks: Did—? Did he—? St. John's and us?

Needless to say, it came as something of a shock; I mean, it's not exactly like Edmonton and St. John's have anything obvious in common—although I do recall learning during a trip out east last January that Newfoundlanders actually get a fair share of their television feed from Edmonton, resulting in an entire generation of kids raised on a healthy diet of Oilers boxscores, Bob Layton rants and Denny Andrews Ford commercials they'll never fully understand. For years, it seems, unbeknownst to us back west, Edmonton has been to St. John's what Spokane (and, to a lesser extent, Coeur d'Alene and surrounding area) has been to us. It sucks to be that city—but it sucks even more to have people realize you're that city.

And there once was a time when I would have simply dismissed this comment—after all, I know that Edmonton is a good city, a big city, an interesting city. But on this occasion it occurred to

me that this wasn't the point Alexander was making. Rather, as a writer and publisher from Toronto, his grouping of the two cities together wasn't born of a belief that Edmonton was small or inactive; his point was that, despite what we think about the culture and community that we've cultivated up here, we're really isolated from the rest of Canada. And as more and more of my journalist friends run screaming to the warmer climes and golder coasts of Pretty Much Anywhere But Here, our distance from the pulse of this country becomes all the more glaringly apparent.

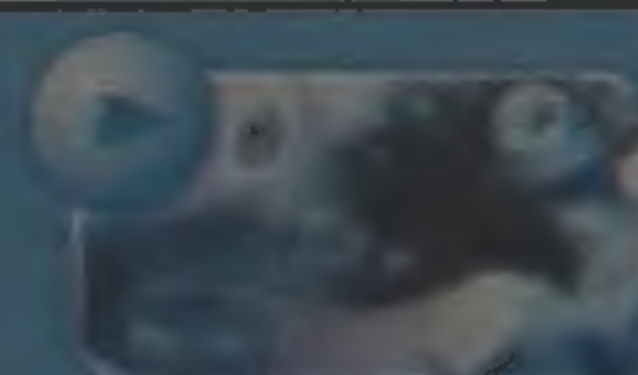
Indeed, here we sit, the northernmost major population in the world that doesn't hunt walruses to survive, isolated from our own country by geography, isolated from our own province by ideology. And in dealing with this isolation, we've only become more insular. Edmonton, like St. John's, is a city that long ago withdrew back into itself, that became acutely interested in its own goings-on and awesomecity while feigning boredom with the world outside.

It's a defense mechanism, to be sure—we don't like to be reminded of our peripheral status in this country. And this, of course, is not something we should feel ashamed about; there's nothing we can do about our location (you can thank the jerks who decided at the last minute to run the railroad through the Crowsnest Pass instead for that), just as there's nothing we can do about how ridiculously conservative the rest of the province is in comparison to us. When we stand out on the front porch and survey the vast, empty expanses that separate us, what other recourse do we have than to close the door, turn to our friends and talk about just how great everything is here inside?

And things are great here inside! But as I watch old friend after old friend pick up and leave, as I hear more and more reports of good times and opportunities to be had in the Centre of the Universe and beyond, this great place begins to feel all the more like the outpost that Alexander—that Canadians—seem to believe it to be.

But at least there's one thing no one can take away from us: Five. Stanley. Cups. ☺

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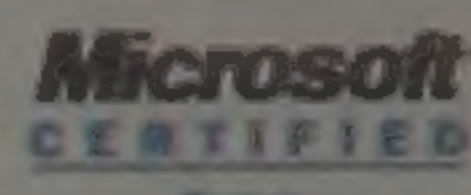
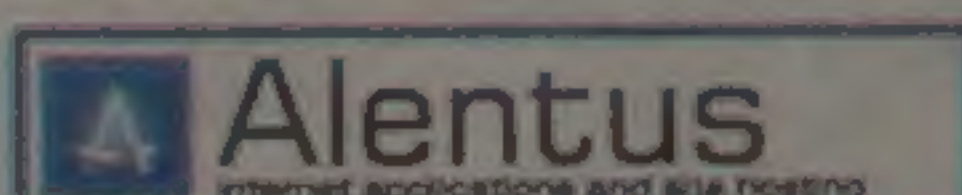


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Canadian Association  
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Continued from page 5

with graffiti one way or another. At least not compared to Calgary, which boasts multiple graffiti awareness programs, an anti-graffiti bylaw and even a happy little graffiti patrol Volkswagen Beetle, all as means for championing the virtues of a spotless community.

Still, the few things Edmonton has (and hasn't) done clearly illustrate our general attitude toward graffiti. In past years, Edmontonians have enthusiastically gathered to wipe out the graffiti in communities like Fort Road, Belvedere and Millbourne. These volunteer cleanup teams included kids and adults, people who were sick of writers' tags and pieces and willing to clean them up for free. With nearby businesses donating paint supplies, pizza and pop, the concerned citizens made a day of it—to some, it seems we're more willing to fight graffiti than accept it as part

of our culture." Calgary has another feature we don't: safe spray zones. Throughout the city are fenced pits used to collect snow and gravel. These pits are unofficially graffiti-friendly, and the city makes no attempt to remove what's been painted there. The writers can keep their pits so long as they avoid marking up surrounding neighbourhoods. So far, judging by the murals created in these zones, the agreement has worked beautifully.

Despite Calgary's strict measures to abate and remove graffiti, the city is still flexible enough to create a space for writers to create messages without their work being wiped out or damaging someone's property. Edmonton writers have no such place; for the moment, Edmontonians would rather meet graffiti with a bucket of paint and a large pizza.

**MAYBE WE'RE IGNORANT** to the writing on the wall. Graffiti has had a pervasive influence on mainstream Canadian culture as well as subculture, earning a few fascinated sup-

porters. Some make a hobby and even career of documenting graffiti. Chris Govias is one of them. A U of A graduate and graphic designer, Govias worked at 5-Pointz graffiti museum in New York and currently runs a website that collects and showcases graffiti, both Edmontonian and international. "Edmonton has seen a huge increase in quality of work in the past couple of years," says Govias. "Work has evolved from tags, bombs and throw-ups into full pieces and walls. Artists here seem to have hit their stride, and the results are impressive."

Govias sees graffiti as an art that must be preserved. "It's important to keep a record of this artform, especially as it is so temporary, constantly being replaced or destroyed." He sees graffiti's influence everywhere in culture, particularly areas centred on design—proof that this type of expression is being absorbed into the arts and economy. "We now see club flyers with a distinctly graffiti aesthetic, music albums with graffiti on

the covers, even product packaging with a graffiti influence."

The subversive influence of graffiti is everywhere, whether we choose to acknowledge it or not. And not everyone wants to—after all, graffiti can be rude, crude, intrusive, sometimes even violent. Yet it carries more meaning than we admit. "With the evolution of graffiti into an artform, we now see less political messages and more personal, expressive ones," says Govias. "It's interesting to see how artists represent different concepts and reflect the social and political climates in their work. And of course, graffiti reveals an active, busy subculture that most people don't consider."

Graffiti has the power to remind posh urbanites of a raw, shameless side we tend to ignore, with its gritty expressions that match their medium. And you can't walk away from it. Graffiti follows you everywhere, whispering its secrets of a subliminal culture that lives and breathes just below society's veneered surface. ❷

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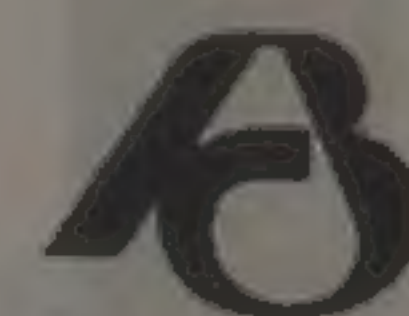
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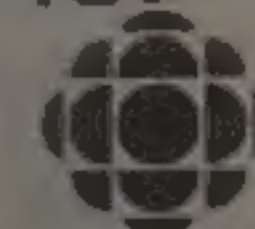
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## three dollar bill

By RICHARD BURNETT

### Atlantic crossing

I like that in Canada and America we celebrate Black History Month each February. But across the Middle Passage—the name shackled slaves gave the Atlantic Ocean on their final voyage west to the Americas from Goree Island in Senegal—February in Britain is now Gay History Month.

The *Guardian* reports Gay History Month events will highlight the hidden history of such household names such as William Shakespeare, who was rumoured to be bisexual, and Florence Nightingale, who few know was a lesbian. Other events include discussions of the history of the British LGBT Muslim movement, and high school students will study modern gay icons such as Freddie Mercury and Sir Ian McKellen alongside historical gay and bisexual figures such as Isaac Newton and Alexander the Great.

But don't fret: the British will also celebrate Black History Month, which they do each October, ironically the very month North Americans celebrate Gay History Month. I mention this because this week as pollsters, the national media and politicians up on the

Hill put themselves through an orgasmic frenzy over same-sex marriage, Conservative Party opposition leader Stephen Harper has done just about all he can—even conjuring up the spectre of legalized polygamy in Canada—to sabotage Liberal Justice Minister Irwin Cotler's proposed same-sex marriage bill.

Now, in this day and age, Harper would never dare say blacks aren't entitled to equal rights under the Canadian Charter of Rights and Freedoms. Instead he is appealing to Canada's ethnic minorities—and, ironically, further isolating them—to ease their alleged worries over the disintegration of "traditional families" and traditional family values.

But I believe most Canadian immigrants know better. The parents of most of my immediate circle of friends, for instance, came to Canada from Mauritius, Pakistan, Turkey, Haiti, Jamaica and India in the 1950s and 1960s. They came here to build better lives and many escaped drought, poverty, war and civil strife back home. My father grew up a young boy in London during the Blitz in World War II. He sailed to Montreal on the ocean liner *Lythia* (this was before the jet age) in 1951. Later my mother sailed to Montreal from Africa on the ocean liner *Corinthia*. Her father, forced into exile from Mauritius by the British, arrived in Montreal after ensuring all family arrived safely before he did. When my grandfather got off the plane and stepped onto the tarmac at Montreal's Dorval Airport in the middle of December, the first thing he said was, "What God-forsaken country have I come to?"

Of course, Canada is not a God-forsaken land. To the contrary, immi-

grants have come here over the centuries because it was (and remains) a land of opportunity. And as the country has grown, so have folks like my parents, a biracial couple who have long railed against anti-Semitism and apartheid. They say loud and clear for all to hear, "What are gay rights if they are not part of the growing mosaic that is human rights?"

Which is why political swine like Stephen Harper targeting immigrants to sabotage same-sex marriage is deplorable. In fact, it makes Harper a bigot of the highest order. Which brings me to the word "bigot." It was coined, as far as I can tell, after François Bigot, the Frenchman appointed intendant of New France under Governor Vaudreuil. Bigot—renowned for his gambling and lavish, scandalous banquets—cared less for Quebecers' fortunes than his own, and it is now widely acknowledged that Bigot's administrative fraud was so massive it enabled the British to conquer New France in the Seven Years' War that ended in 1763.

Bigot was, of course, recalled to France and—in what French society dubbed *l'Affaire du Canada*—was imprisoned in the Bastille for a year, then tried and ordered to repay some 1.5 million livres in 1763 before dying in exile in Switzerland, in relative poverty and disgrace. And so Bigot's name has since been linked with anything base and mean.

Now, 242 years later, Stephen Harper is appealing to Canadian immigrants to kill same-sex marriage against the better interests of all Canadian families? I daresay François Bigot would be proud. ☐



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Various room locations: consult website or call for information.

## Wednesday, Feb. 9

### Applied Building Sciences

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7:00 p.m. sharp  
NAIT Shaw Theatre

## Thursday, Feb. 10

### Mechanical and Manufacturing Technologies

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NAIT Shaw Theatre

### Resources and Environmental Management

Chemical Engineering and Petroleum Engineering Technology; Geological, Chemical and Forest Technologies; Biological Sciences and NAIT's Water/Wastewater Technician program.

7:00 p.m. sharp  
Various room locations: consult website or call for information.

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11:00 a.m. sharp  
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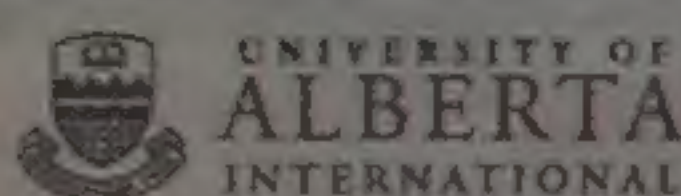
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# Oates goes chasing waterfalls

Undisciplined but absorbing *The Falls* is Joyce Carol Oates's latest flood of words

BY JOSEF BRAUN

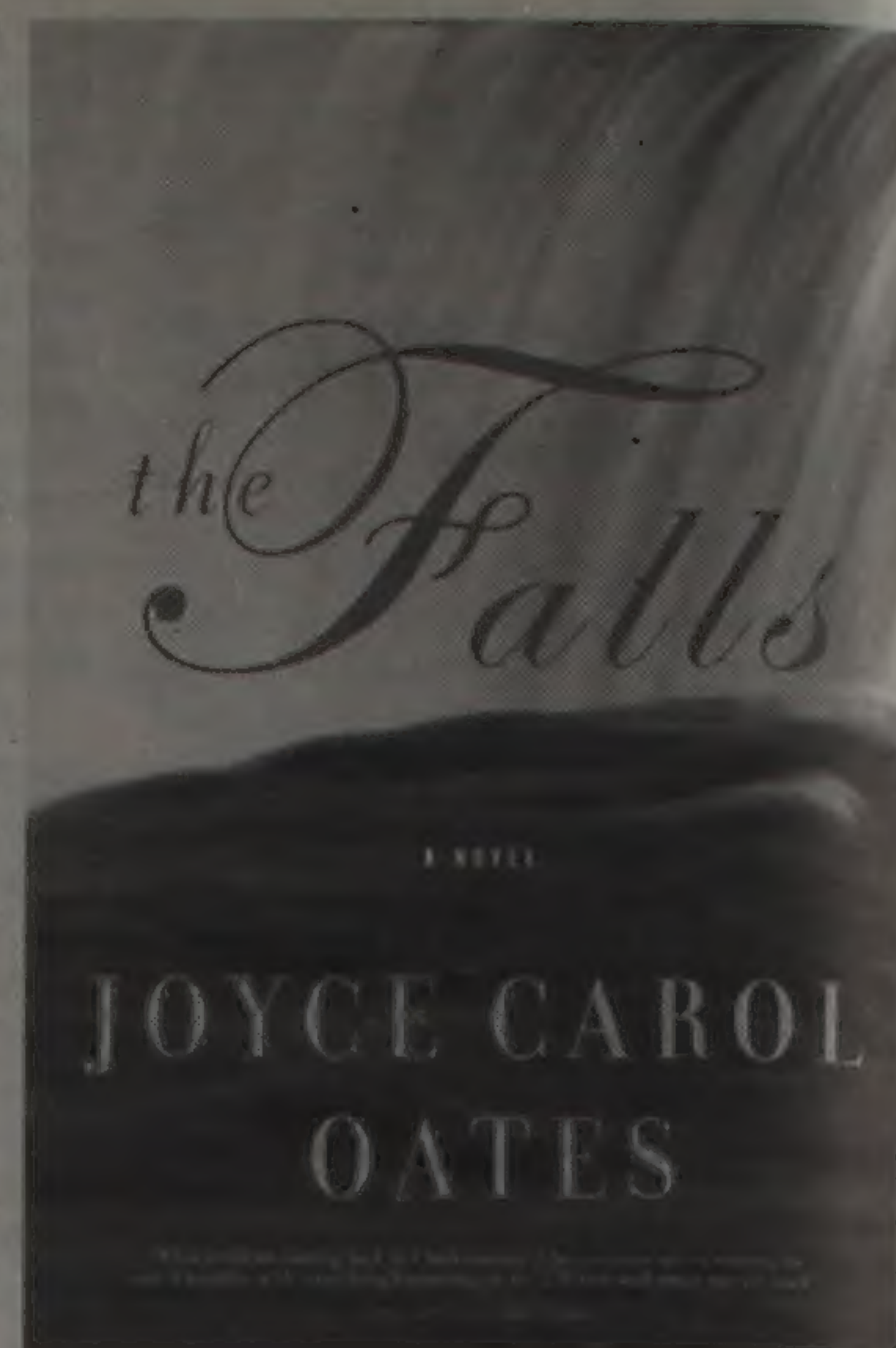
When approaching a literary phenomenon like Joyce Carol Oates (the word "author" doesn't seem to do justice to this most obscenely prolific persona), its useful to understand in advance that her writing is as varied in its sensibility as it is voluminous. What I'm trying to say is that there's a considerable difference between an Oates story, an Oates novella and an Oates novel. The Oates novel is easily identified by its sheer weight, by prose as pummelling and slushy as her novellas and stories are frequently precise, elegant and economical. But whether we can say that more is less when it comes to Oates depends entirely on whether we want to savour the chef's special or devour the four-course buffet. Because Oates apparently just can't stop writing, like, *ever* (she's well past 100 titles now), she's more than happy to give us both of these options and everything in between. *The Falls* is Oates's latest epic, set between the

'50s and '70s in the town of Niagara Falls, New York, and it comes crashing over the reader with all the force and subtlety of the natural wonder that gives it its title.

A family saga clearly intended to reside within the Great American Tradition, beginning with the suicide of a young man while on his honeymoon, eventually following the hasty second marriage of his tormented widow, Ariaiah, and still later following the lives of her children, who proceed to diligently dig up their father's tragic past of fighting a losing battle against the irresponsible polluters of Love Canal, *The Falls* rumbles along with a heightened, near-operatic tone that frequently peaks well into the red zone of hysteria. "The Falls! You can't believe it can kill you. When it is pure spirit," our narrator tells Ariaiah. "Run, run! Run for your life," our narrator instructs the

## REVUE BOOKS

doomed groom. (There are a lot of exclamation points in this thing, not to mention italics for that extra dose of *emphasis*!) "Who are you to be spared My justice?" God asks Ariaiah.



Yeah, really. God. He just steps in unannounced here and there.

OATES LIKEWISE ENGAGES in elaborate, expansive, obsessive, often lurid descriptions of every detail that happens to strike her fancy. After some pages of assessing Ariaiah's unremarkable face and figure, Oates can still devote a whole paragraph to the pathetic patch at "the fork" of Ariaiah's legs, "a rusty swath of hair called *pubic*." It sometimes feels like Oates veers down such paths only to peter out when the juices suddenly stop flowing, at which point she finds a new focus, sometimes an entirely new direction that could be either a revelation or another dead end. (*The Falls* has plenty of both.)

Of course, it's much easier to make fun of Oates's excesses than it is to explain why they somehow manage to keep you reading. At the risk of making a back-handed compliment, I'd favourably compare *The Falls* to some really long movie—*Heaven's Gate*, say, or something by David Lean—in the way that you can almost fall asleep for parts of it, then wake up and say, "Hey, it's still going!" and just keep chugging along with it as Oates's dependable habit of repetition catches you up on all the stuff you missed. Words spill out in *The Falls* like so many gallons of water, and their collective thunder can be impressive in itself. Oates is a talented writer with endless compassion for her characters; it's just that she uses her larger novels as an opportunity to completely exhaust her interest in them. But there can be something cleansing in all this, not just for the writer but the reader too. By the novel's epilogue, we've been through everything with this family, and when we say goodbye to them, we're left with the unmistakable feeling of having really been somewhere and known someone all too well. ●

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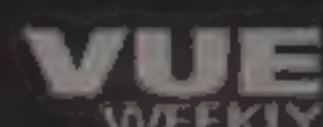
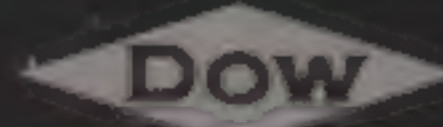
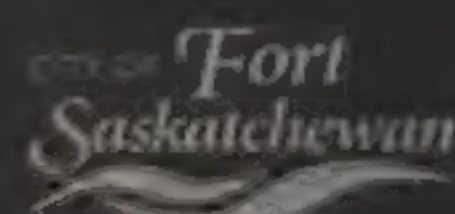
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# The reverending story

Marilynne Robinson's *Gilead* inspires evangelical passion in our reviewer

BY PAUL MATWYCHUK

"I wouldn't have expected you to read a book like this." That's what my mother told me after reading Marilynne Robinson's long-awaited new novel *Gilead*, which I'd bought her for Christmas. I know what she means; hell, I wouldn't have expected me to like a book like this, a book so quiet and pious and earnest and... and... well, just so Protestant. (Just by using

the word "hell" in my review, I feel like I've violated the tone of the entire novel.) I think my mother thinks the only kinds of books I like are dark and subversive and shocking, or at least irreverent in their style or their sense of humour. And come to think of it, that assessment is pretty much on the money, and yet I found myself stunned by *Gilead*, knocked over by this simple story, told with such powerful plainness, to a degree that I can't recall in years of reading. I regretted my decision to start reading it over breakfast one morning in a Whyte Avenue coffee shop when I found myself sitting there at my table, in the middle of a crowd of busy diners, tears welling up embarrassingly in my eyes.

*Gilead* takes the form of an extended, journal-like letter written by an 76-year-old Iowa pastor, Reverend John Ames, to his seven-year-old son. Ames, whose first wife died along with his infant daughter 50 years ago, remarried late in life to a much younger woman, and while he regards this sudden opportunity to be a father as something akin to a miracle, he deeply regrets the fact that he will be absent from so much

of his son's life. The letter, then, is Ames's attempt to put himself and his life down on paper for his son's benefit. But rather than write a linear autobiography, Ames instead lets his mind roam freely through the past and present: the story of how, as a boy, he accompanied his father on a perilously underfunded trip to Kansas to visit the grave of his grandfather (a onetime ally of John Brown's whose fiery style of religion conflicted sharply with that of his pacifist son) will be followed by passages in which Ames reflects on the beauty of the prairie, the art of sermon-writing or the joy of watching his son hold a cat.

**A PLOT GRADUALLY** takes hold when Ames's godson and namesake—the ne'er-do-well son of his best

friend, a Presbyterian minister named Jack Boughton—returns unexpect-

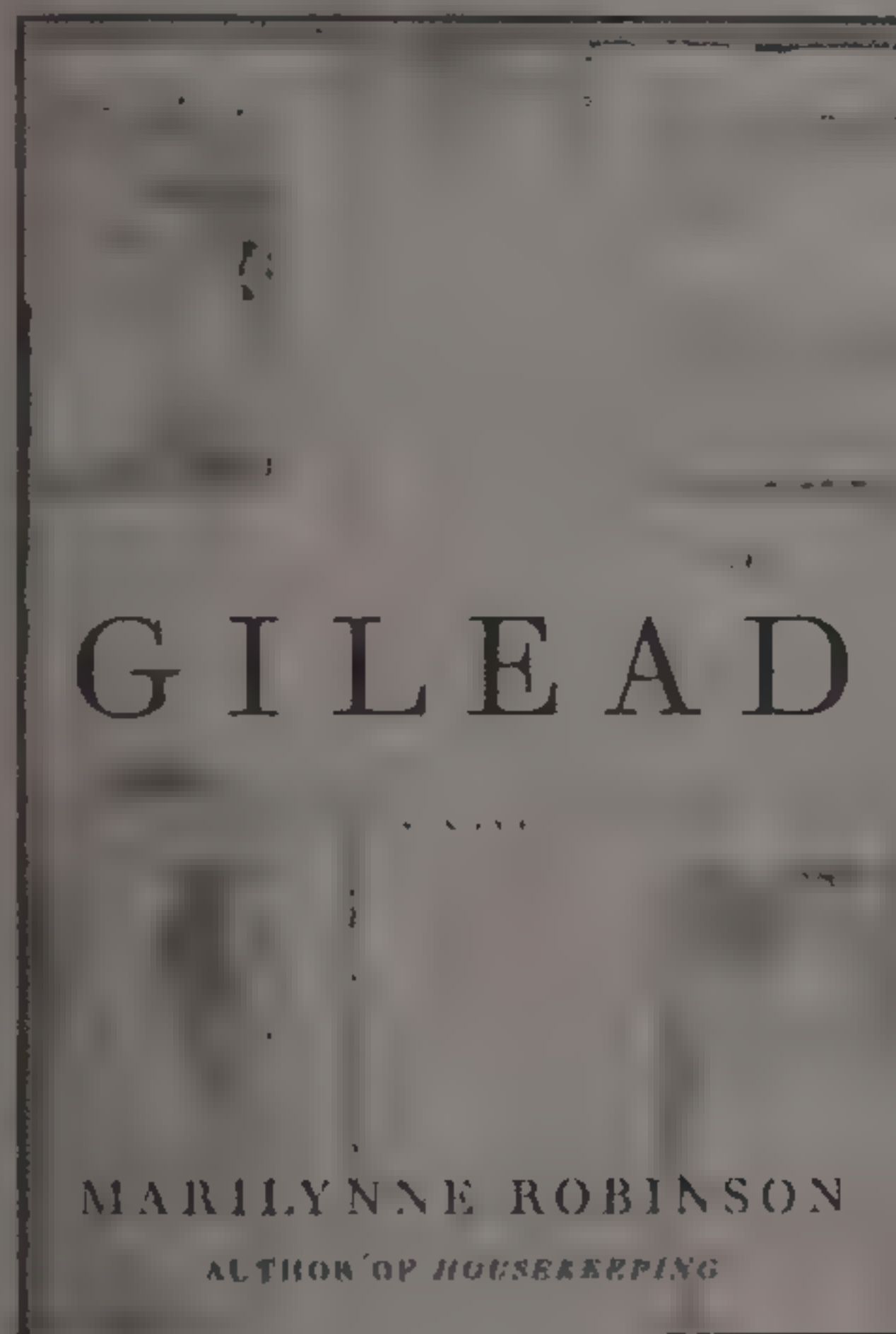
edly to his father's house; his presence is an unpleasant reminder for Ames that, try as he might, nothing he can do can prevent the people around him from wandering off God's path and into the spiritual wilderness. But what really ties the book together isn't the plot, but the beauty of Robinson's

language and the clarity of her spiritual vision. I bet I could open the book to any page at random and find half a dozen beautifully pure images or sentiments.

In fact, let's try that experiment right now! Let's look at... okay, page 91. Oh, this is one of my favourites: Ames is thinking about his grandfather, a train of thought that leads him to the concept of reli-

gious "visions." "I believe that the old man did indeed have far too narrow an idea of what a vision might be," Ames writes. "He may, so to speak, have been too dazzled by the great light of his experience to realize that an impressive sun shines on us all.... Sometimes the visionary aspect of any particular day comes to you in the memory of it, or it opens to you over

## REVUE BOOKS



SEE NEXT PAGE

## Writer's Workshops

Workshops at the UofA Campus, from 10 - 3pm, cost \$135, include lunch & workbook. For more info & to register [www.mediamag.ca/workshops.htm](http://www.mediamag.ca/workshops.htm) or call (780) 454-7936.

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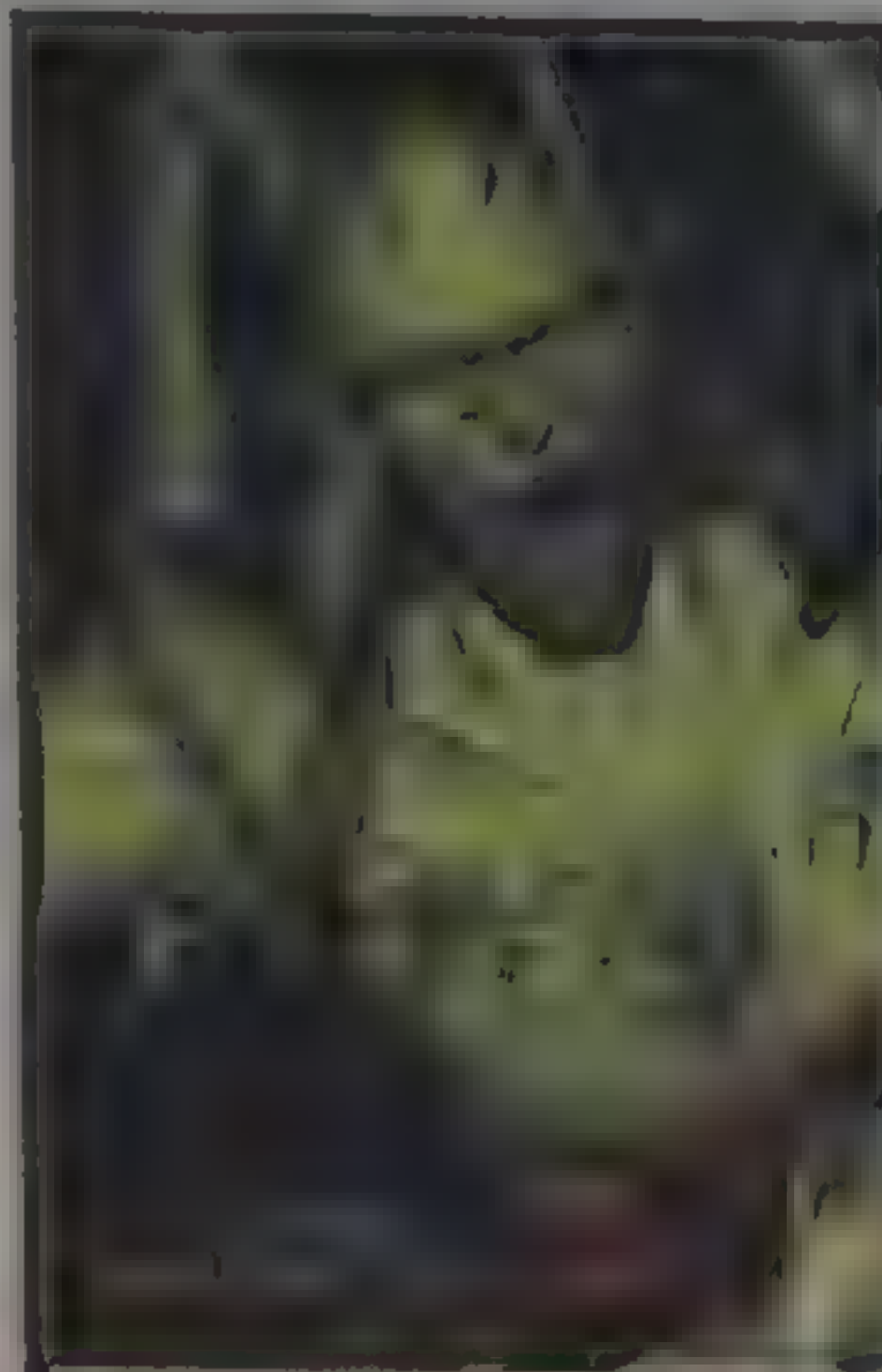
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Making & Marketing e-Books  
Tues, Feb 17  
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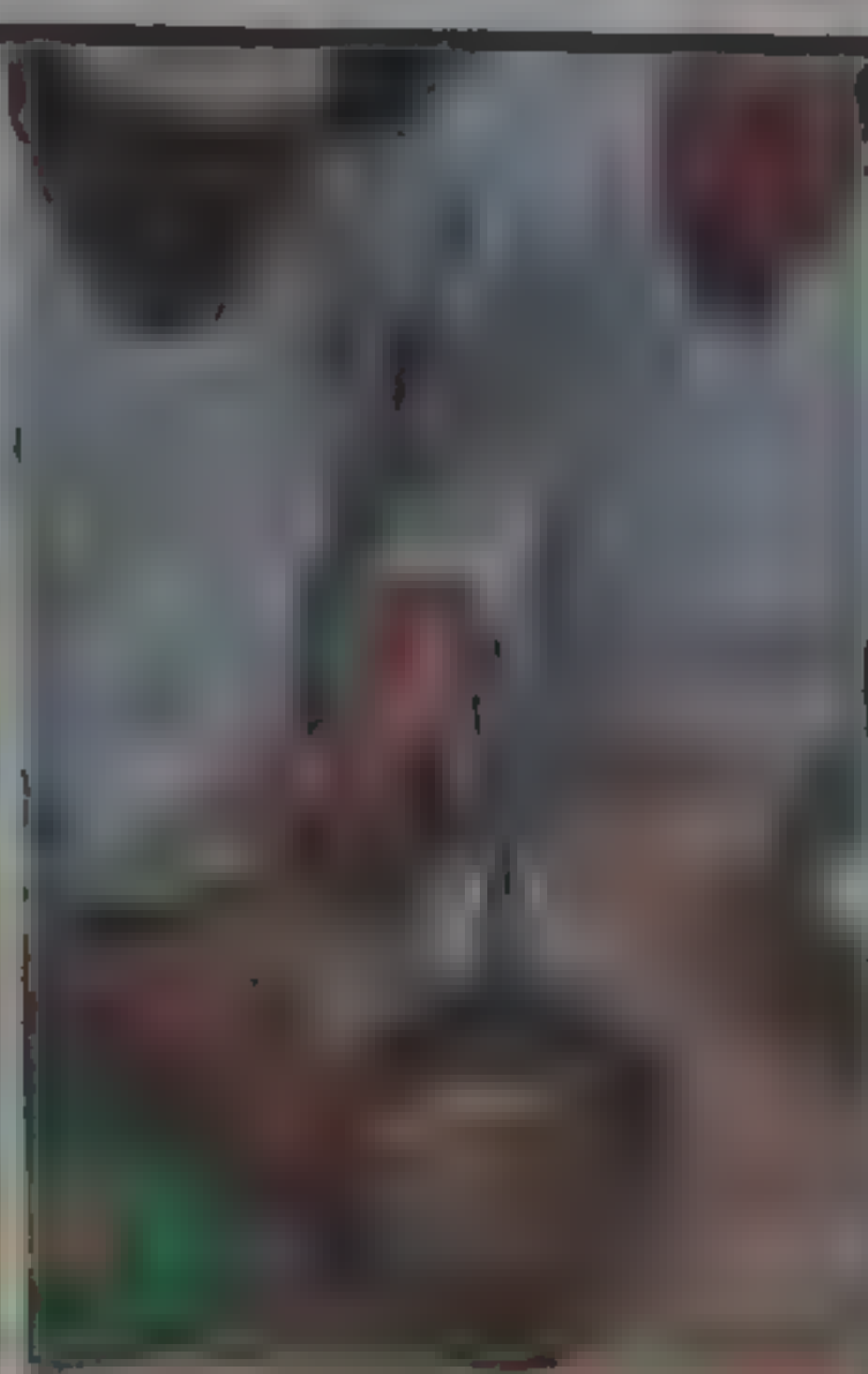
Book Marketing Made Easy  
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Sat, Feb 26

Writing for the Web  
Saturday, Mar 5

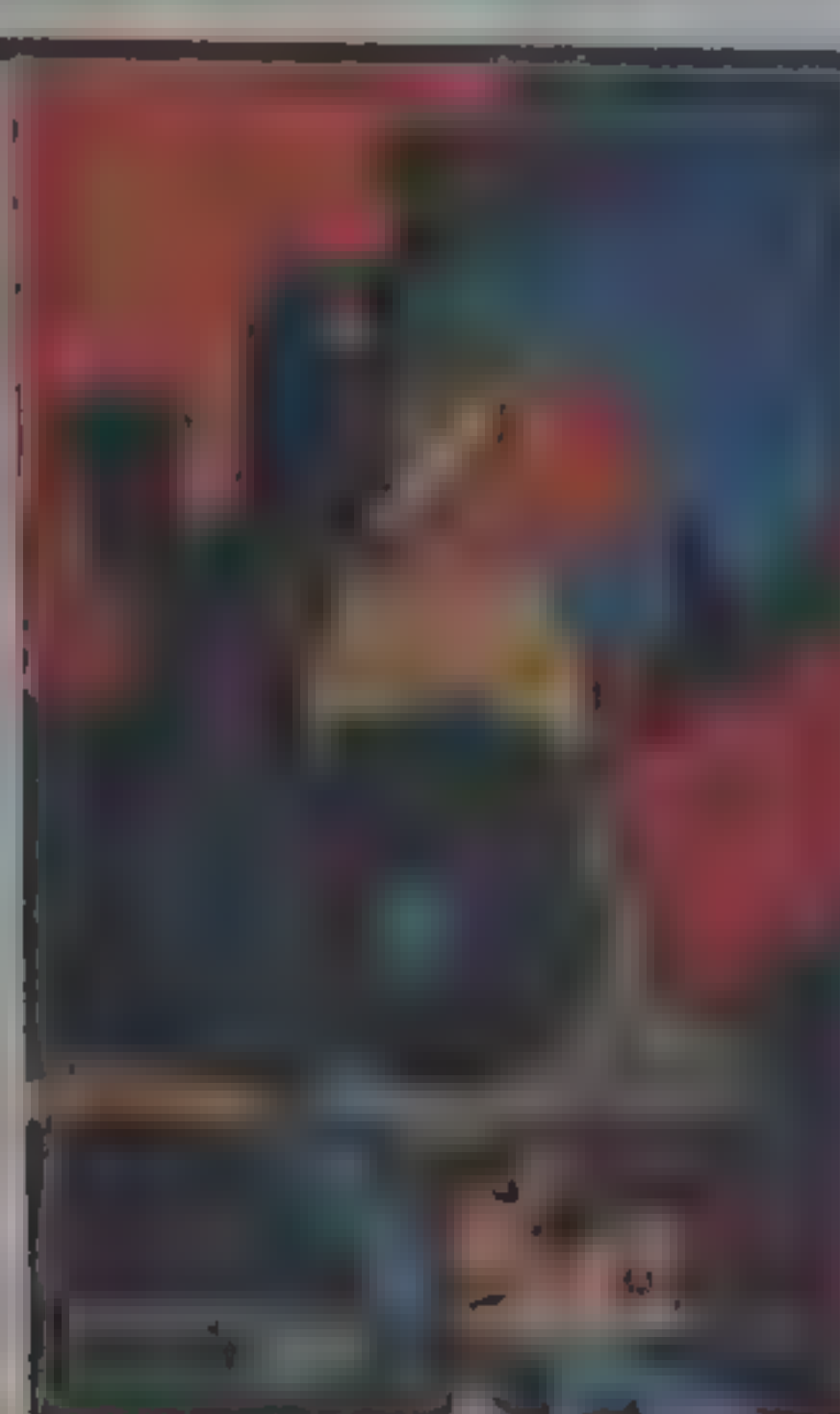
Self Publishing  
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Sat, Mar 12



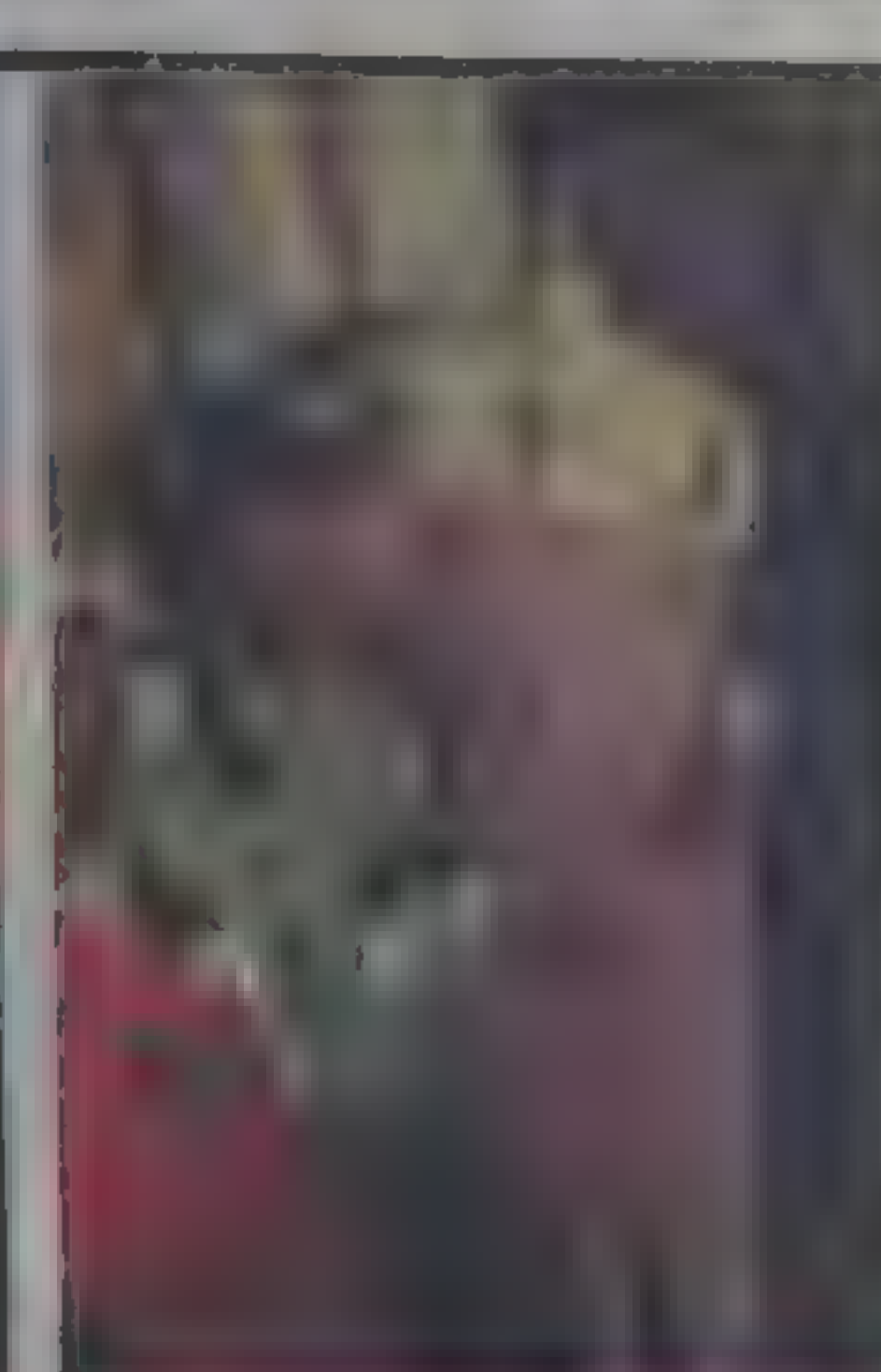
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## Canadian Edmonton Voices

### Authors

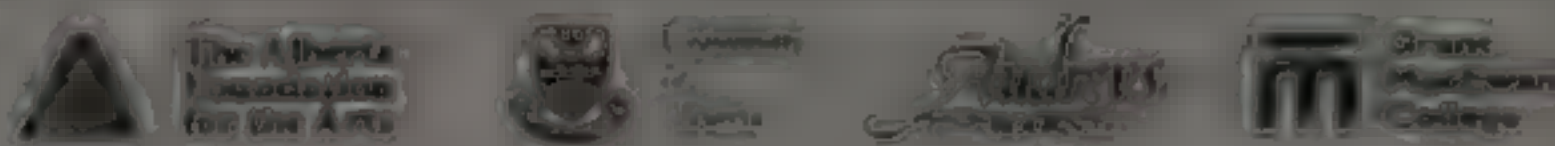
S E R I E S

Edmonton authors and student writers are paired in a unique reading at Audrey's Books (10702 Jasper Ave.) starting at 7:30 p.m. on Thursday, February 10th.

Brief readings of poetry and prose to be followed by a discussion of writing.

Authors: Marilyn Dumont and Greg Hollingshead

Organized by Gail McKinnon, Editor, Forward by the Alberta Foundation for the Arts



## Gilead

Continued from previous page

time. For example, whenever I take a child into my arms to be baptized, I am, so to speak, comprehended in the experience more fully, having seen more of life, knowing better what it means to affirm the sacredness of the

glion makes you think twice about using religious phrases in such a blithe, trivializing way. But what words does that leave us? Well, "wise" comes to mind. And "enthraling." I worry that I'm making *Gilead* sound as dry as a Sunday-morning service, but let me hasten to add that in fact, it's funny and suspenseful and deeply moving. It

I bet I could open the book to any page at random and find half a dozen beautifully pure images or sentiments.

human creature. I believe there are visions that come to us only in memory, in retrospect. That's the pulpit speaking, but it's telling the truth."

**INDEED. GIVEN THAT** this is a book about a preacher, it's tempting to use adjectives like "divinely inspired" or "miraculous" to describe Robinson's prose, but if anything, the humble honesty of *Gilead's* approach to reli-

also contains a final plot revelation about the true nature of Ames's relationship with his wife that's so subtly conveyed I'm not even sure whether I merely imagined it. Do you think maybe you could read the book and tell me what you think? ☺

GILEAD

By Marilynne Robinson • HarperCollins • 247 pp. • \$34.95

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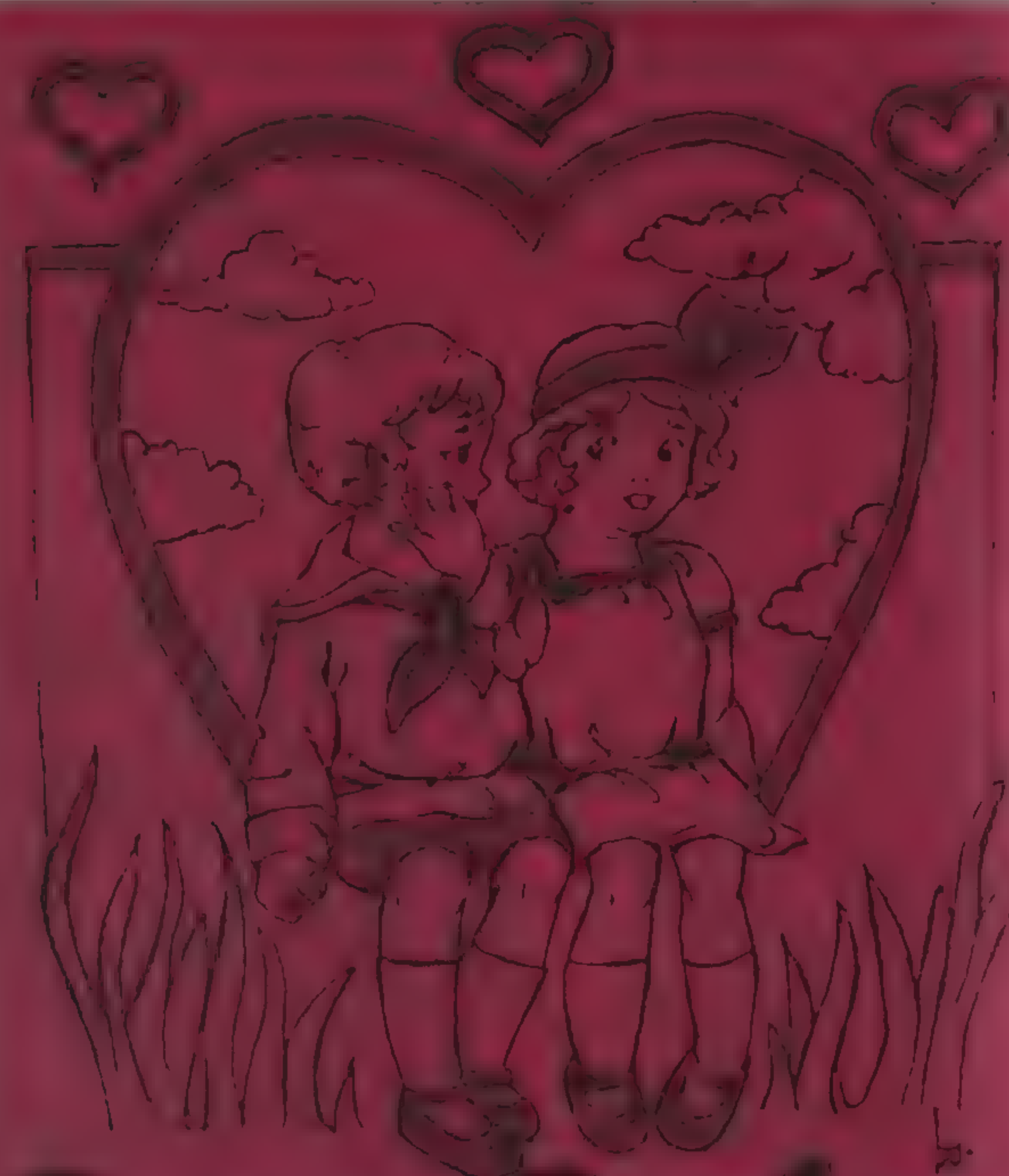
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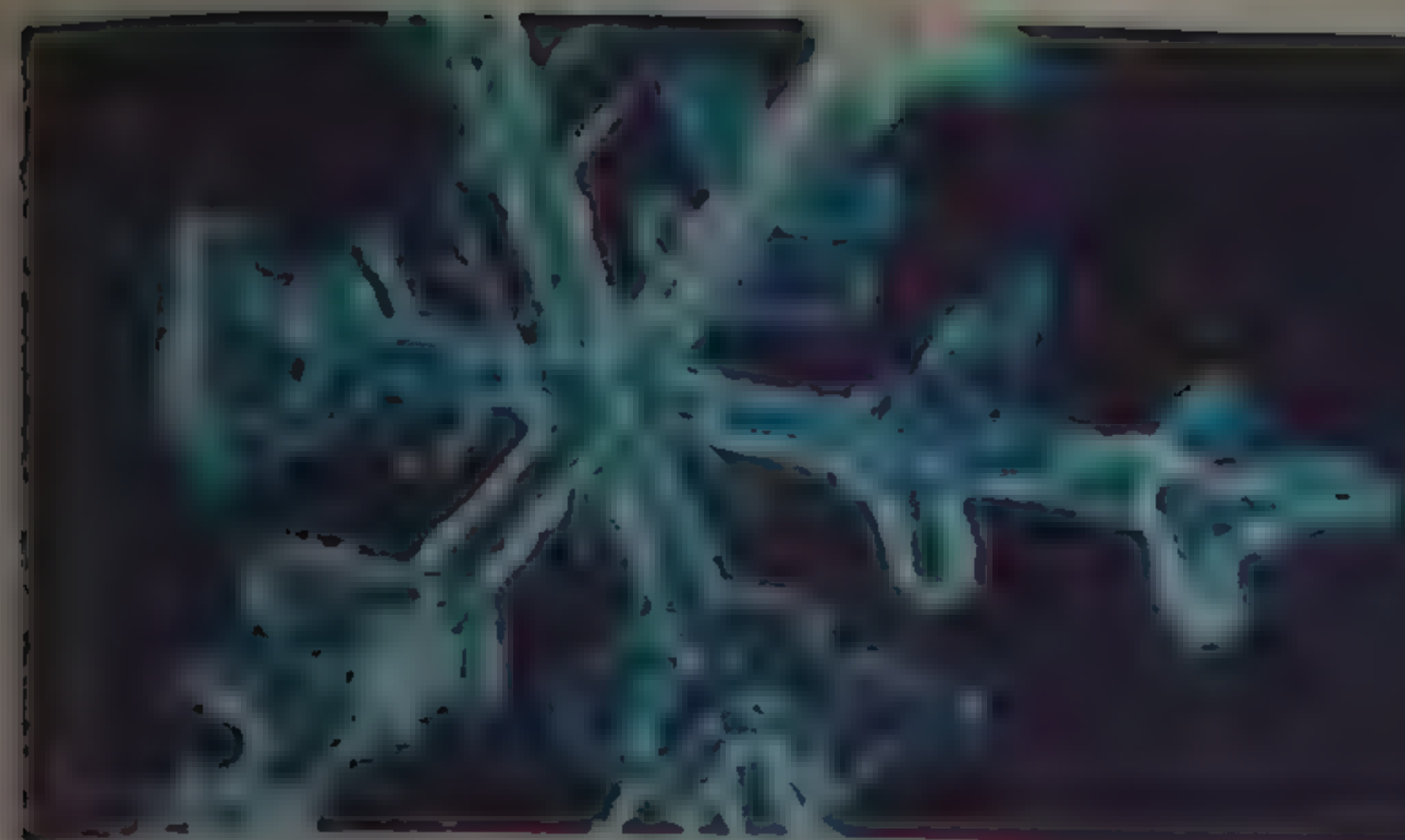
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# SNOWZONE

IN VUEWEEKLY

## Whitewater

Whitewater's wonders won't wither, even with warm weather on the warpath

BY ADAM SMITH

It was a long drive, south and west, deep into the bosom of the Selkirk: the breasts of British Columbia, the West Kootenay. The valleys are filled with lakes and the big ol' mountains are full of snow, but the recent warm storm wreaked havoc on the normally perfect conditions that seem to prevail in this region. Conditions are typically just cool enough to keep the powder light and dry, a nice break from the chill we live in here in the desolate, desperate prairie north.

This season began on a positive note with record-breaking snowfall and premium conditions, but when the El Niño-style warm front came rolling in, this oasis was tainted, as were most other mountains in the west. Mount Washington on Vancouver Island was closed. Even the behemoth Whistler-Blackcomb shut their doors for several days, while several other mountains were left offering limited terrain. This warm air turned the snow into rain and cold air into wind, blowing over semis and pissing on the roads and the slopes. Roads closed, mountains closed and the year of the avalanche began. With the onslaught of warm temperatures and the rain forming a slippery crust on the top of the snow base, it seemed like there may have been a better time to head just under 1,000 kilometres south and west to Nelson, B.C., home of Whitewater Ski Resort.

Whitewater is a short 22-kilometre drive from this old mining town. Due to marginal conditions, the trip from Edmonton took 11 and a half hours, three hours more than usual. We checked into the Heritage Inn in town and after an hour's sleep, we took off for Whitewater. As we rode into the parking lot at 9:30 a.m., there were as many people leaving as there were coming. The locals here are quite spoiled, and although there had been significant new snow throughout the week, it had become too wet and too slow for their liking.

**WHITEWATER IS A RUSTIC PLACE** with two rather basic lifts going in opposite directions up opposing faces. The Silver King lift brings riders onto the south-facing side of Whitewater. It's a well-gladed slope with plenty of options for tree riding as well as groomed runs. The Summit chair sets off in the other direction. It is a two-man lift composed of a steel frame and a wooden plank of a seat—old and bare-bones, perhaps, but safe and sturdy; it brings you up the north-facing, rockin' and rollin' side of Whitewater. With only 396 metres of vertical drop, the mountain isn't huge, but there's more to do here than most places more than twice its size.

The place is acclaimed for its trees, its bowls and its powder. Average snowfall is 1,200 centimetres. That's 40 feet!



Annually!  
Forty feet!

That's 27 more feet than Marmot. Count 'em: 27 feet more! When there's that much snow, it's socially acceptable to go home and write a hippie poem when the snow is a little less than absolutely perfect. That's why loads of people were heading home to write their hippie poems.

Due to the large snowfall and the rapidly changing conditions, the patrollers had begun an extensive blasting pattern to settle unstable snow in surrounding areas.

The visibility was limited, but the thunders of avalanching snow rumbled through the valley right until sunset. Sometime in the afternoon, a large formation broke loose and avalanched right over the road into the base area; visitors were trapped for a few hours while efficient cleanup crews quickly cleared the road for traffic. The limitless backcountry that surrounds the mountain was obviously all closed due to extreme avalanche threat. Conditions have improved over the past weeks, though, with lower temperatures and continuous snowfall.

**AT THE TOP OF** the Summit chair there are plenty of opportunities for

riders of all tastes. There are challenging inbound lines, and an array of drops and steepes that will engage any rider. The snow was a bit weighty, but it was abundant, and the mountain was still sparsely tracked. Whitewater, like most Selkirk mountains, is surrounded with backcountry options. One such option is quite accessible from the top of the Summit chair. A traverse west along the summit, paired

building constructed in 1898 and one of 300 heritage buildings that add to Nelson's picturesque landscape. The city's downtown is set on the backdrop of an expansive valley bottomed by the west arm of Kootenay Lake.

There are plenty of places here to crack a brew (restaurants, pubs and bars are line the main streets), but the tourist industry has pushed prices up a bit. Coming from Alberta, it would be a financially responsible move to import beer, as B.C. is still a provincially-run booze industry. The price of 15

Pilsners in Alberta won't carry a man much farther than a budget case in Nelson.

So after enjoying half a dozen Pils on the streets of this Victorian town, two thumbs went up and before long, some glowing Albertans were headed north on the B.C. Highway 3A to the Ainsworth Hot Springs, 48 kilometres north. The springs are developed into a large free-form pool, and two long, rocky caves are cut into the side of the mountain, allowing better flow of hot water. From the main pools there is a nice view of the Kootenay Lake. Like Whitewater, the pools are pretty quiet during the week, so it's a pretty relaxing place to unwind. ☺



## PRIME SPOT

with a short hike, carries you out over a ridge that falls steeply away from the resort, towards the road into the lodge.

A favourite activity at Whitewater is to make this hike and take a ride down through some thick trees and deep powder to the road below. Once you hit the road, thumb your way back up the ski road to the lift and repeat as desired. The proximity to the town keeps people coming and going throughout the day, so catching a ride with the friendly locals never seems to be a problem.

**ONCE OUR** Whitewater day ended, we headed back to our hotel, the Heritage Inn, a historic Edwardian





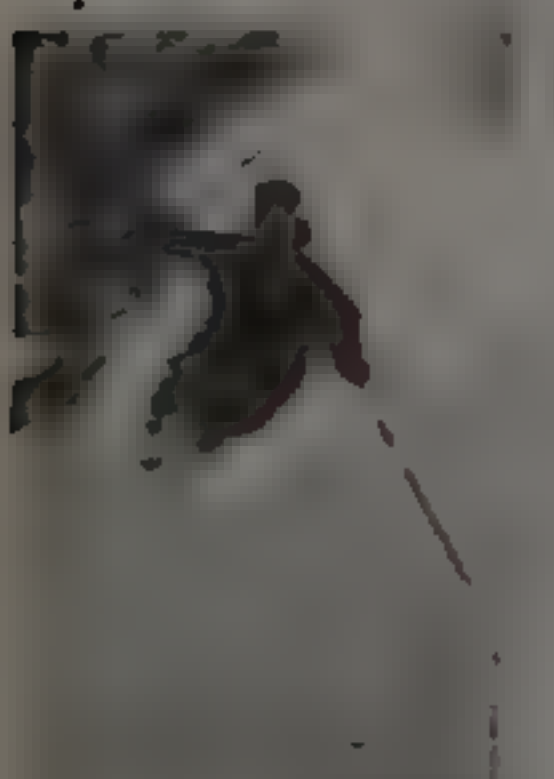


## board tips

BY JAMES RADKE

### Piping hot

Once you've mastered jumps and spinning, you can move onto the half-pipe, which is one of the most exciting disciplines in snowboarding.



## fall lines

BY HART GOLBECK

### One for the record books

Marmot Basin recorded their busiest day in five years last Saturday as 4,400 snow enthusiasts invaded their slopes. This was the closing weekend of the annual Jasper in January festival and it looks like everyone thought that the snow condi-

Learning to ride pipe takes years of practice and years of crashes. To start out, stay low, with your knees bent. Start with the frontside wall (the right one if you're regular). Get a good carve in the bottom to get properly aligned for the air—you can't turn after hitting the transition. Even if you think you can, don't.

You'll see from the tracks what angle you should take as you approach the wall. Try to hold an edge all the way up; don't turn and dig your edge in too deeply or you will lose too much speed. Keep your body weight inside the pipe; this is particularly important if the pipe is unusually steep. When you become airborne, you'll want to spin up to 180 degrees to land properly.

tions and cheap rates were too good to pass up. There were daunting lift lines on the hill, but I hear that the restaurant lineups in town were even worse—Jasper Pizza's patrons stretched from the till, out the door and down the sidewalk. Marmot's biggest single-day crowd was back during the 1990-91 season when 5,000 patrons flocked to the hill. This was long before the Eagle Quad, meaning lift lines were outrageously long. Imagine only getting four or five runs in a day! That's how wineskins became very popular for a while.

### Gem of a Jay

Canada's Jasey Jay Anderson really made an impact at this year's World Snowboard Championships. Anderson took two of the three major speed

events, winning both the parallel slalom and giant slalom events. Whistler was hosting this year and winning on home turf made for huge celebrations in and around the village.

When you land, put some weight on your rear foot and carve your way to the other side. The sooner you're finished carving and can ride straight up the wall, the higher you'll go. The best thing you can do is just drop in and see what happens when you hit the other side. Everyone learns by practice, so keep practicing and don't give up.

And don't forget to have some fun. ☺

events, winning both the parallel slalom and giant slalom events. Whistler was hosting this year and winning on home turf made for huge celebrations in and around the village.

### Mammoth Mountain mega-snow

California's Mammoth Mountain Resort is having an incredible year. This High Sierras resort already boasts a base in excess of 300 centimetres, and yet snow continues to fall. In order to keep the faithful masses happy, Mammoth has 27 lifts including 22 chairs, three gondolas and two surface lifts, not to mention three halfpipes and three terrain parks for the boarders—not to mention 50 restaurants and 30 bars. I sure hope they have a big parking lot. ☺

prone rolls, kicks. I could hear the light crust cracking faster and faster, and I knew what waited below. I needed to stop soon or I'd be dead. Helmet or no helmet, this was serious shit. I briefly got my skis beneath me, but the snow kept tossing them sideways and spinning me around. One dug in and popped my ass out a bit, which dropped my hip and leg through the crust and with my arms dug in, I stopped. The silence was deafening. My heart rate was at least 180. I was 10 metres above the rocks. Any farther and my survival rate would have dropped to about nil.

I'm writing this sometime later and my attitude toward extreme skiing has changed significantly. The footage I watch on films and TV of extreme skiing and boarding has taken on a new perspective. When you get into certain types of terrain you can't screw up. Period. One mistake is one too many.

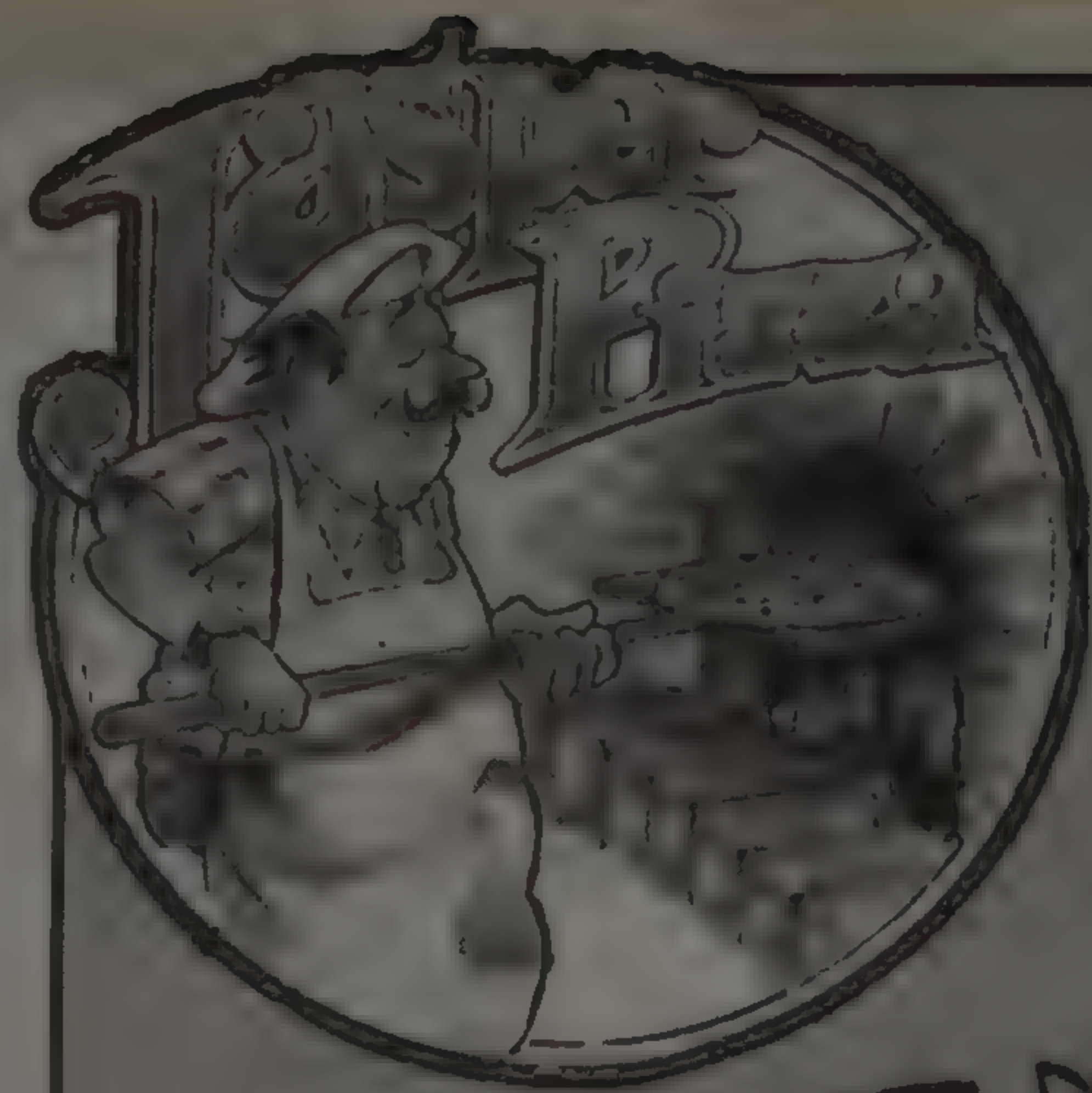
There are some double-black diamond runs out there that are potentially lethal—slick, icy mogul laden runs like Lone Pine at Norquay, for instance, have killed skiers. I will continue to test my limits on off-piste chutes and couliers, but I know when to throw in the towel. Or maybe I just know how to stop getting into these situations altogether.

For many years I did things on ski hills that were unsafe, sometimes in so-called "controlled" conditions. Downhill races at Lake Louise had hay bales plopped in front of the odd tree to protect us from direct impact. Still, I have been in races where men were killed. They ran the race after they

hauled their carcasses off the course. These days, I feel my nine lives are nearly up and I'm glad I've come to this realization. I can't ski like I used to, and I never will again.

We seem to think that avalanches are our biggest danger in the backcountry. But they're easy to avoid if you keep in control of your skis or board, watch where you're going and stay alert. Hazards like trees, cliffs and lift towers are similarly avoidable. But hike into the Valley of No Return and you can quickly find yourself in a situation that you have no way out of.

I can remember that pitch outside of Castle like it was yesterday. I didn't feel stupid for getting into that situation, but I have learned from it and I won't let it happen again. With more and more of you going into the backcountry each season, please take care of yourself and your fellow snow riders. If that little voice is telling you this may be a mistake, it most likely is. ☺



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## ski tips

BY COLIN CATHREA

### Endangered species

We were just down the valley from Castle Mountain Resort in southern Alberta. We had been climbing for three hours and now were stopped at a ridge below our intended starting point. The peak was steeper than what we expected, and this lower starting point seemed more reasonable.

But reasonable in relation to what? The slope dropped down for a few hundred metres whereupon the pitch increased to about 50 degrees. Not to be outdone, it then sheered off into 10- and 20-metre cliffs surrounding the odd chute that may or may not have been skiable. I hate standing and overanalyzing these decisions, so I pointed my skis over the cornice and "dropped in." The snow had an unexpected thin crust, and from my first turn I was doomed. I fell. There was no indication I was going to stop.

The self-arrest techniques I learned over the years clicked in. Quickly I tried them all: violent pole-handle slams,

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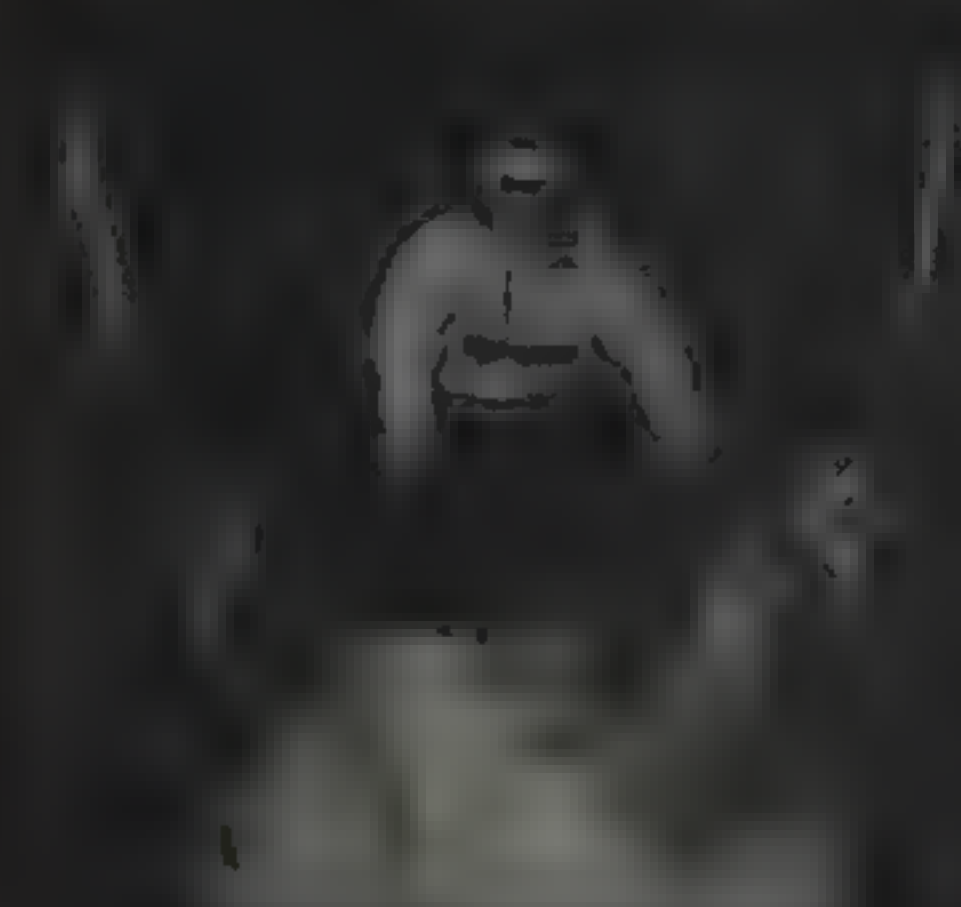
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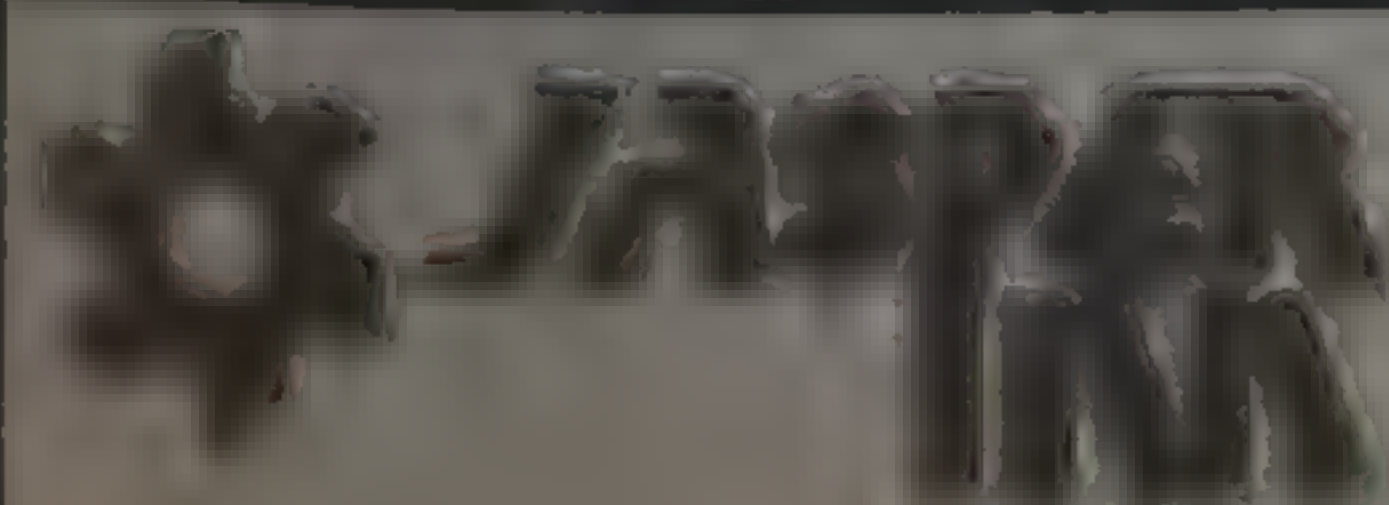
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# The EASYRIDER Condition Report

## LOCAL

Rabbit Hill - 60cm base, 100% of terrain open  
Snow Valley - 60cm base, 5cm new snow

## ALBERTA

Castle Mtn - Closed. Will reopen as soon as possible.  
Can. Olympic Park - 45cm base, all lifts scheduled  
Lake Louise - 155cm base, 10 lifts and 105 runs open  
Marmot Basin - 107 - 120cm base, all lifts and 83 runs open  
Mt. Norquay - 100 - 140cm base, 5 lifts and 24 runs open  
Nakiska - 30 - 87cm base, 5 lifts and 28 runs  
Pass Powderkeg - 50cm base, open wednesday - sunday  
Sunshine - 151cm base, 10 lifts and 102 runs open  
Tawatnaw - 2 lifts and 6 runs open

## B.C.

Apex - 105cm base  
Big White - 177cm base  
Fernie - 137cm base, 9 lifts and 65 runs open  
Fairmont - excellent, spring conditions  
Kicking Horse - 148cm base, 95% of terrain open  
Kimberley - 60cm base, 6 lifts and 34 runs open, spring conditions  
Mt. Washington - Closed. Will reopen as soon as possible.  
Panorama - 38cm base, 9 lifts and 83 runs open  
Powder King - 120 - 380cm base 45cm new snow, 2 lifts and 24 runs open  
Powder Springs - 100 - 290cm base  
Red Mtn - 142cm base  
Silver Star - 157cm base  
Sun Peaks - 121cm base  
Whistler Blackcomb - 1cm new snow, 129cm base  
Whitewater - 172cm base

## USA

Big Mtn - 152cm base, 82 runs open  
Big Sky - 85 - 127cm base, 100% of terrain open  
Crystal Mtn - 142cm base, 5 lifts and 45 runs open  
49 Degrees - 25 - 115cm base, discounted rates in effect  
Great Divide Ski Area - 37 - 62cm base  
Lookout Pass - 50 - 110cm base, reduced rates in effect  
Mt. Spokane - 30 - 87cm base,  
Schweitzer Mtn - 30 - 130cm base  
Silver Mtn - 25 - 60cm base, discounted rates in effect  
Sun Valley - 110 - 162cm base

SnowZone

# Red Mountain

Even with big changes in the offing, B.C. resort hopes to remain a "skier's mountain"

BY ADAM SMITH

Red Mountain, located within the city limits of Rossland, is one of Canada's most historic ski resorts. It's the location of Canada's first recorded ski competitions, and the hometown to many successful athletes, including Canadian ski sweetheart Nancy Greene. It's a small town, with a modest population of around 3,500, but an active, bustling populace keeps the town shaking. Rossland still feels somewhat undiscovered, despite the obvious presence of the tourist industry. Stylish turn-of-the-century architecture prevails on the main drag and down into the town that rests in a deep valley that can be seen clearly from the facing slopes that tower over the town, at least when the sky clears. The roofs are a startling array of colours—a memorable image when seen from the mountain above.

We made the one-hour drive into town from Nelson on a Wednesday morning, and were at the hill by 9:30. Due to the recent purchase of Red Mountain by a spirited Californian investor, many changes are taking place and many more are planned. The mountain is working to incorporate extensive ski-accessible lodgings, as well as improved facilities. The actions of the group seem to follow the trend of other mountains in the Rockies of catering more and more comfortably to the big-buck consumer. But Jim Greene, the mountain's vice-president of operations, doesn't want to see Red selling out to the same ideals that have made Banff and Jasper what they are today; instead, he says he wants to maintain its status as a "skier's or rider's mountain."

Long-term plans are being drawn to lift-access Mount Roberts, which would significantly increase Red's steep, aggressive in-bounds terrain. I engaged in some remorseful conversation with the mountain's PR rep about the moisture that was currently putting a thick, heavy damper on the surface of the deep base that was apparently powder-light just a few days earlier, and then we headed up Granite Mountain.

WITH A PEAK OF 2,266 METRES, Granite is the higher-elevated of Red's two in-bounds mountains. At the summit, the sky was white lit, and obscured by clouds and wet flurries. Visibility was almost nil, but we made our way down the mysterious

mountain anyway. The prudent thing to do in conditions like these is to ride glades, so that's what we did; on several occasions, thanks to the limited visibility and an abundance of completely untracked snow, we thought we had ventured out of bounds and would be sentenced to hike back.

But thankfully, Granite is designed for 360-degree riding from its peak, so we always had one more cat track that could pull us around to the front of the mountain. It was midweek and there had not been snow in several

days, so the number of fresh tracks we laid in that heavy snow was

mind-boggling. And my lunch with Jim Greene only raised my already-high expectations for the mountain's future. An avid skier himself, Greene talked with genuine enthusiasm about the surrounding terrain, and informed me that Red's lease extends to an impressive five of the surrounding mountains, most of which appear to be loaded with good slopes.

A few beers in the recently renovated yet still modest and very old-school shack-style lodge, and we were back on the mountain, checking out Red, the second peak. At 1,590 metres, it's a smaller mountain, but still rich with terrain. In the newly opened glade runs to the left of the Motherlode lift, there was an abundance of big cliffs and nice steep glades, and among this cliffs sat an old log cabin, which still appeared to be in use.

The days seem very short at Red, with the Motherlode lift closing at a disgustingly early 2 p.m., and the Silverlode, Granite Mountain's quad chair, closing an hour later. (The early closures are a result of the high mountains to the west that block the lowered sun and cast an early shadow over the resort.)

A five-minute drive off the hill and we checked into the Thriftlodge, an affordable, motel-style accommodation with an outdoor hot tub so goddamn toasty I thought I was sitting in the 120-degree range.

OUR SECOND DAY at Red cleared up so much I felt like I had never been there before. The view of the Rossland range was impressive, and from the south-facing slopes, the view was spectacular: just a messy, colourful mix of weird rooftops. After riding Granite and the new Glades at Red for the morning, we decided to hike

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Mount Roberts. With a moderate avalanche risk, it was a difficult decision, so we went well-prepared and notified the patrol of our plans.

The hike up took less than an hour and rewarded us with an absolutely incredible panoramic view of the valley, the town and the mountains. An aggressive ski competition is often held on this mountain, and I could see why: the descent was one of the steeper runs I've ever done, and in the dense, wet snow that was the topic of the week, my quads were absolutely ripped apart. Cutting deep turns into heavy

blocks of untarnished white snow, an associate from my hometown in southern Alberta and I put ourselves in the position to be walking bow-legged for the remainder of the week.

It was all worth it, though; I can hardly imagine the ride in lighter snow. Back at the hotel, we cooked ourselves alive in the industrial-strength hot tub and had few brews before hitching a ride into town. I didn't really want to leave. It's a long drive out to Rossland and a longer one back, but once you've discovered the place, you'll be happy to make the trip again. ♡



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## It's a Med, Med, Med, Med world

Grub Med's delicious Greek food far better than name suggests

By IAIN ILICH

**S**trip malls are funny things. While they normally only contain an assortment of boring stores for boring suburbanites, usually with a dentist's office thrown in for good measure, sometimes a strip mall can surprise you. Sometimes, wonderful things lurk within their drab, monotonous, stucco-covered façades. And—luckily for me—sometimes those hidden, wonderful things are food-related.

Walking into **Grub Med**, a popular southside Greek restaurant with a truly cringe-worthy name, at around

half past seven on a Saturday night, my wife and I had been wise to reserve a table for two in advance. The packed room was already in a state of giddy, wine-soaked glee, with the warm, inviting smell of grilled meat wafting from the kitchen located in the back. The hostess directed us to a tiny, wobbly table, in a space that must have once served as a hallway, several feet

### RESTAURANTS

from a roaring gas fireplace. Thankfully, the ambience more than made up for the tight seating arrangement, with dimmed lighting, plants, souvenir knick-knacks, a small fishing net stuck to the wall and all those other details that make a Greek restaurant look like a Greek restaurant.

Our jovial, efficient waiter gave us plenty of time to study the menu

before coming back to take our order. Since the alcohol had apparently worked wonders on the other patrons, we ordered a couple of beers: a pint of Big Rock's ubiquitous Traditional Ale for myself (for a very reasonable \$4.50), and a bottle of Corona for my wife (\$4.75). Food-wise, my wife settled for her new Greek favourite, Lamb Souvlaki (\$20.95, grilled marinated lamb on a skewer), while I, with fond memories of my favourite Greek place in Montréal, picked the Mediterranean Chicken (\$19.95, grilled chicken breasts marinated in various Greek spices).

Both of our entrées came with roasted potatoes, vegetables and a Mediterranean salad, though my wife and I chose to convert the Med salad to a Greek salad for an extra two bucks each. While the prices for the entrées weren't bad, there are apparently reams of coupons circulating in the wild that can knock the price of a two-person meal down considerably. Because really, what's more romantic than an evening out with a skinflint?

Not long after our drinks arrived something entirely unexpected happened. The music changed, increased in volume and was accompanied by a ching-ching-ching sound, ringing in time to the music. We turned our heads to the back of the restaurant where, attached to a set of finger-cymbals, was a belly dancer making her way around the tables. Or, at least I think that's what I saw. Paying too much attention to a belly dancer while enjoying a nice romantic dinner with my wife seemed like a bad idea. In an unfortunate turn of events, a tipsy young man appeared to be trying to jam a tip into the dancer's outfit, dropping the level of the room from cozy neighbourhood restaurant to cheesy Fort Mac strip club. Classy.

**THE FOOD, ONCE IT ARRIVED,** was great. The Greek salad was simple but effective, with wonderfully crisp,

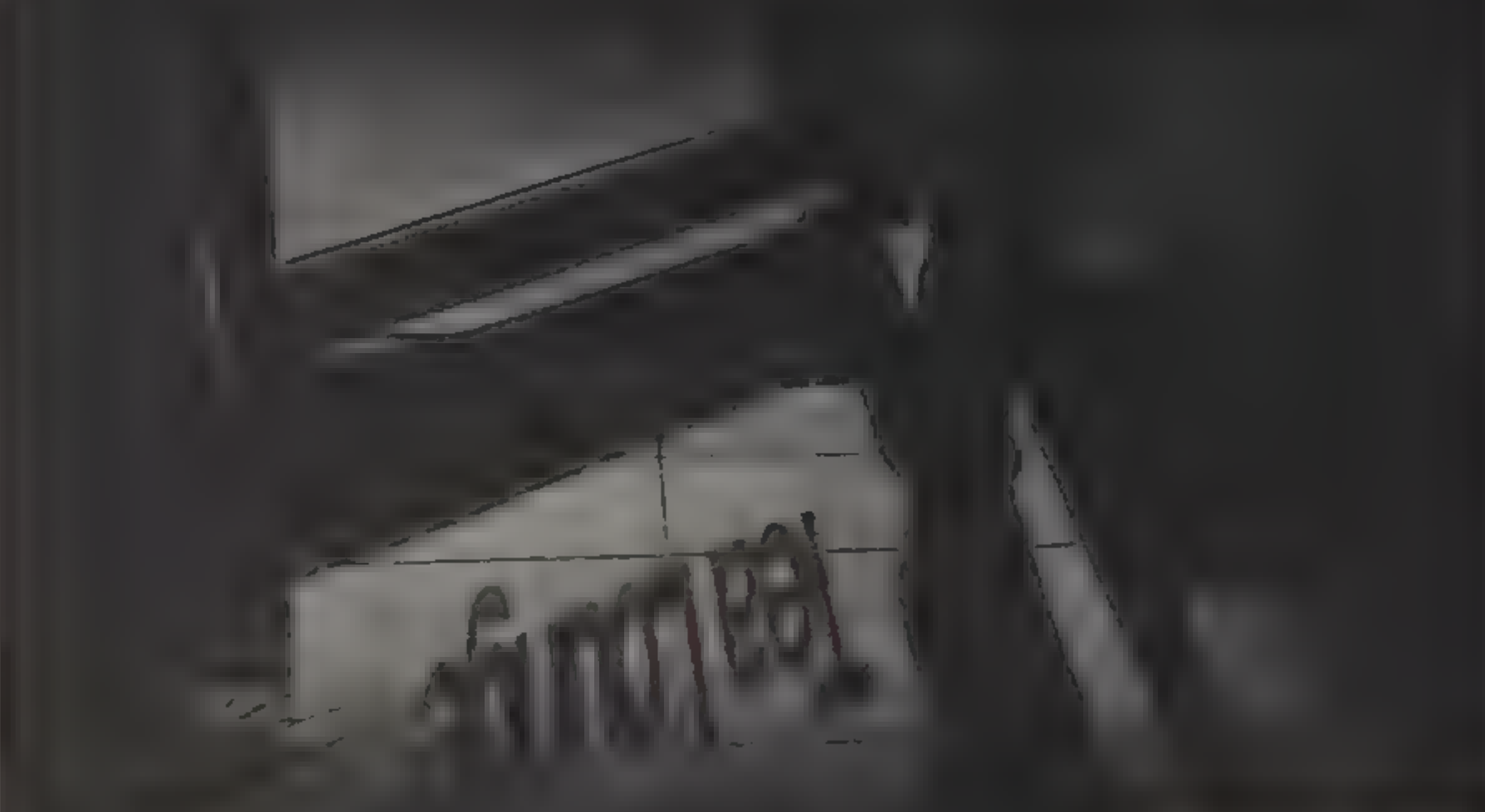
SEE PAGE 20

# STEEPS

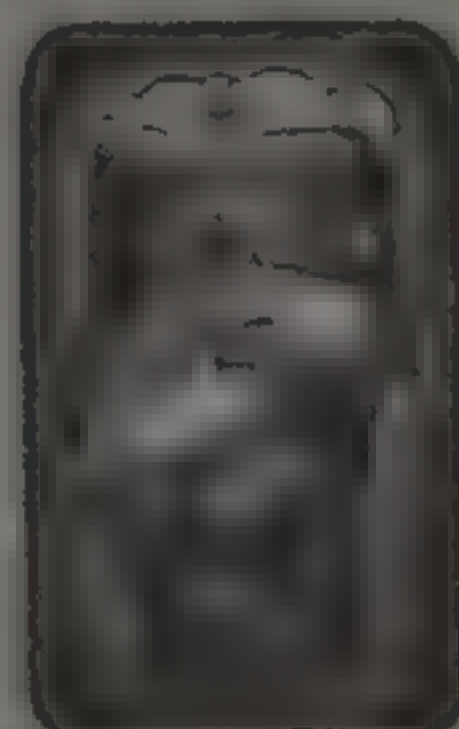
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## Meat the parents

Teething infant referees a Pagolac vs. Pagolac feast-of-beef throwdown

By CHRISTOPHER THRALL

Whenever I travel up 97 Street from downtown, the jaunty yellow-and-red sign with the laughing cow above **Pagolac** usually manages to tempt me in for a quick bite. This time, however, I went to see the cow's equally happy sister at the southside location. This was to be a "7 Dishes of Beef Meat" throwdown: which location offered the best version of their special feature?

This challenge is not for the faint of heart: in preparation for such a beefalicious experience, my wife and I had subsisted on nothing but salads and filtered water for days. We were just reaching the stage that vegetarians call "enlightenment" and carnivores call "withdrawal" when we arrived at Pagolac's heavy wooden door.

As we wheeled our napping infant down the long hallway towards the restaurant, we were dazzled by the conflicting imagery. The dark brick and wood corridor gave a bizarre impression of an old English mill. When the corridor opened into a dining area, the rich red carpet and curtains hanging against wooden walls could have furnished the dining car of a 19th-century train. We were whisked into a private room, presumably so that

our suddenly alert offspring might not trouble the other diners—of which there were plenty, even early on a Tuesday evening.

My wife and I awaited the steeping of our complimentary tea and glanced at the substantial menu with

### RESTAURANTS

interest. There were exactly 200 items, most around the \$12 mark. Some of the beverages caught my eye—would I ever try a Jack Fruit

juice or Black Chinese Jelly on Ice? Probably not. We were just killing time, though. We knew what we wanted: item number one, "7 Dishes of Beef Meat" for two (\$28.50). The carnivore within me roared. Our waitress took our order with a smile and disappeared to collect the first course.

**MY WIFE LISTENED** briefly and asked if it was ironic that they were playing "Paint It Black," theme song of the 'Nam-based show *Tour of Duty*, as we sat in a Vietnamese restaurant; I commented that it was better than hearing Wagner's "Ride of the Valkyries." We were still laughing when the first course arrived. Taking a break from all that gaiety, we dropped some raw slices of beef in the fondue pot to cook, built a couple of wraps in preparation and turned our attention to the waitress's next delivery. Supplied with addictive Vietnamese chips, the Steamed Beef Loaf was a warm treat accented with onions and mellow spices. By the time we polished off the loaf, the fondue was ready to give up its treasure. I was halfway into my first wrap when I realized that the refreshing zest I was savouring was fresh mint, part of the greenery I had tossed in as a token gesture to a balanced diet. Our daughter particularly enjoyed the vermicelli, and celebrated her joy by festooning walls, table and herself with noodly goodness.

The next four courses were a little confusing, and we may have missed one in the excitement. The Shish-Ka-Bob in Satay was exquisite, wrapped around crisp bok choy and with a spice that sneaked up on me. The Beef Wrapped in "La Lop" Leaves was very tender, accented by the basil-like taste and texture of their vertiginous envelopes. But the plate of Cubes of Beef Tenderloin was the best of all: I adore Asian barbecue, and this was a delicious combo of bell peppers, pea pods and mushrooms. However, I doubt we ever received the Beef Sausage. (Not that we missed it; I felt a bit like a

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crunchy green peppers and a subtle vinaigrette. Aside from the main portion of meat, our plates were rounded out with amazing lemony roasted potatoes, a cooked chunk of a huge marinated carrot and a few slices of tender pickled beets. My Mediterranean chicken was juicy and soft, though I'd finished the better part of it before remembering to squeeze on some fresh lemon juice from the wedge provided. Pre-lemon juice, the chicken was very good. Post-lemon-juice, it was fantastic. My wife had been sprinkling her lamb souvlaki with lemon from the beginning, and seemed to be enjoying the result. Her only complaint was that no tzatziki sauce had been provided with her souvlaki.

After settling the bill (which came to just shy of \$58, including tax) we finished what was left of our beers, popped the provided ouzo-flavoured candies into our mouths, and made our way out into the night. While it was a decently priced dinner at \$58, I'll probably scrounge for a coupon before we make our next visit. Saving a few bucks on the entrées would free up the resources necessary to enjoy an extra drink each. And there's nothing wrong with that, right? ☺

GRUB MED

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## Pagolac

Continued from previous page

stuffed beef sausage myself.) Beef Congee, our final dish, answered the eternal question, "What does a beef dessert taste like?" The hot soup featured a thick layer of rice at the bottom, and the overall taste was seductively sweet.

It took my wife and me 15 minutes to get our daughter ready to go. We left a mess and a generous tip on our \$30.50 bill, promising ourselves we would try to find a sitter until Maeryn was done teething; with standing offers from family and friends, it should be a few months before she trashes another restaurant. And the winner of the "7 Dishes of Beef Meat" throwdown? While both serve up an amazing array of beef delights, the southside's cozy décor and Cubes of Beef Tenderloin won them the challenge. ☺

PAGOLAC

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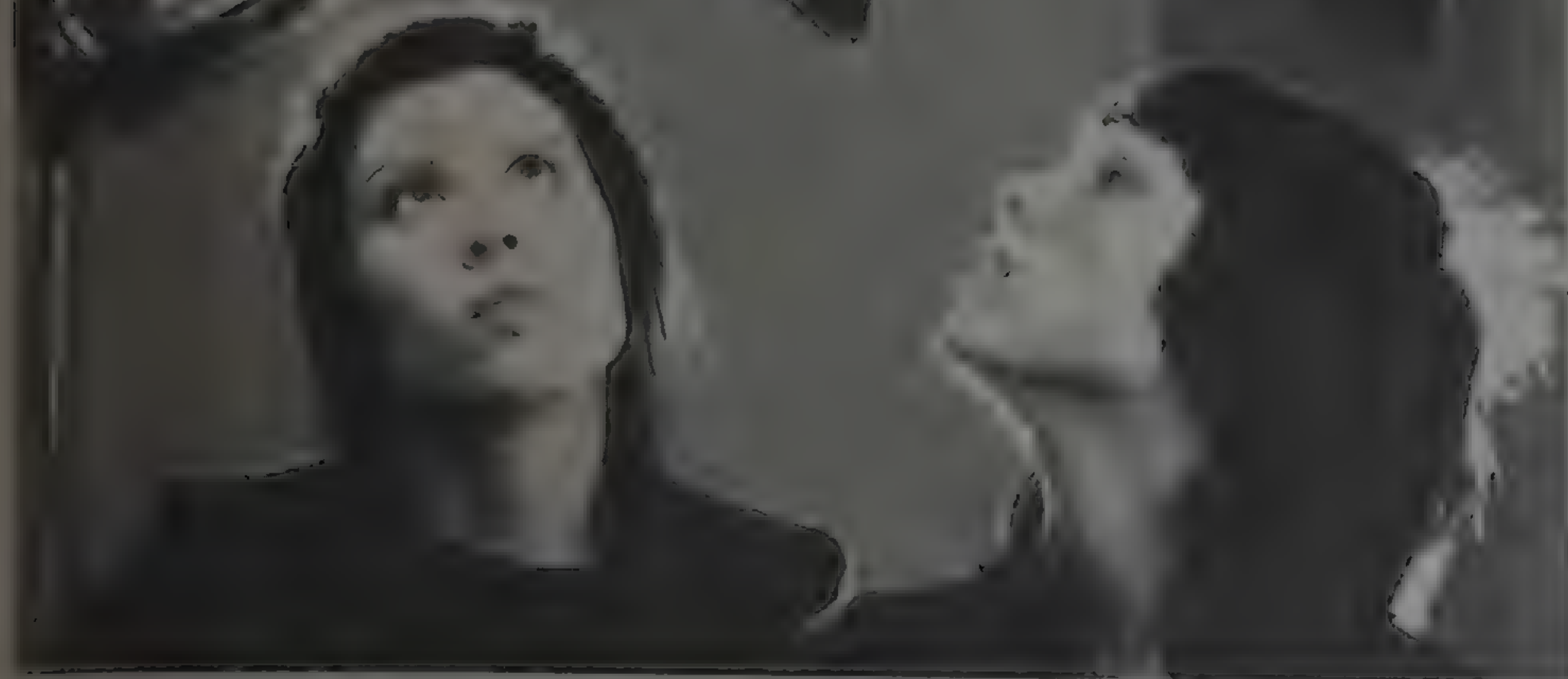
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# Tegan/Sara business

Identical twin pop stars maintain close ties with fans—even the crazier ones

BY LEAH COLLINS

Considering they're identical twins, just keeping the eponymous members of Tegan and Sara straight is a challenge. And while savvy fans might be able to distinguish one Quin from the other, they may find it a bit more difficult to pick the duo out from the slew of imposters that have sprung up on the web.

"Someone on myspace.com had created a Tegan and Sara account," explains Tegan (who, in case you're curious, is the one with the labret piercing and impossibly short bangs). "I guess it's that easy. They had just become us, and people believed them."

"It's kind of weird—psycho," she says before going on to assure nothing too serious came of the Myspace impersonation outside of a few promised T-shirts and backstage meet-ups and, well, the creepy feeling that someone out there borrowed her identity. But the whole thing might have gone unnoticed had it not been for a confrontation with a friend. "We found out about it, actually, because one of my friends was on Myspace and was like, 'Oh, I was talking to you the other day and you weren't messaging me back.' And I was like, 'What are you talking about?'"

Since then, the duo has discovered a few other imposters—notably a livejournal writer posting supposed stories from the road—and Sara has been contacting fans to get to the

bottom of things. "We're trying to shut them down," she says, "but it's kind of tough. It's weird out there. But our management has contacted the person and asked them to post that they're not us."

WHILE THIS IS CLEARLY the sort of obsessed fandom that merits straitjackets and tranquilizer shots, overly devotional behaviour fits the Tegan and Sara fan profile all too well. Take the story of the Winnipeg fan who showed up to a concert directly after a life-threatening accident—second-degree burns, lopped-off digits and all. "After the show we were packing up the van and he was there," Tegan says. "So we took a picture with him and yeah, he'd sliced half his finger off and he was all bandaged up and was on

PREVIEW **POP**

medication. And he had thrown up in the street just minutes before we had shown up. I was just like, 'Holy crap, I can't believe he still came.'

"But we get that all the time, actually," she continues. "Not just weird, but sad or touching experiences. We were down in the States for five weeks, and on two separate occasions people came up after the show and said they had come from a funeral. We had this dad come with his daughter; his wife had passed away. They had been talking about the show and were looking forward to it and the daughter was there and talking about how the mom was a big fan and I was just, like, it's horrifying. It's horrifying, but it's horrifying in this really great way. It's really personal and emotional. And that's why Sara and I always try to be as attainable as we can."

Tegan attributes much of her and her sister's success to the rapport they've maintained with their fans; they keep in touch through everything from website journal entries, post-show meet-and-greets and onstage banter. "I want everyone to know that we're normal people," she says. "We aren't just a band or rock stars. So we're always trying to get people to remember that. It's like always educating people and connecting with them and it's created this intensely loyal, devoted, personal audience."

THE DUO HAS HAD the odd fangirl moment themselves. Their producers (New Pornographers collaborators John Collins, David Carswell and Howard Redekopp) worked with the duo on *If It Was You* and their latest record, *So Jealous*. "Some of our biggest influences over the past couple years happen to be bands they've been in," she laughs. But when it comes to other star encounters, Tegan admits she could never be as daring as her own fans: "I've seen celebrities on the street before and never—I would never go up to somebody. I would never say hi. I'm totally intimidated and scared; I would be so shy. We've been at festivals and shows with people and I haven't said hi. We shared a dressing room with Steve Earle and we just tried to get out of there and stay out of his way the whole time. And then about a week ago I was in New York and I was having lunch at this restaurant, and Steve Earle was having lunch beside us and kept looking over and I was so intimidated. I was like, 'Ohmigod, I can't say hi. How can I say hi?' I appreciate that our fans are so candid with us." ☐

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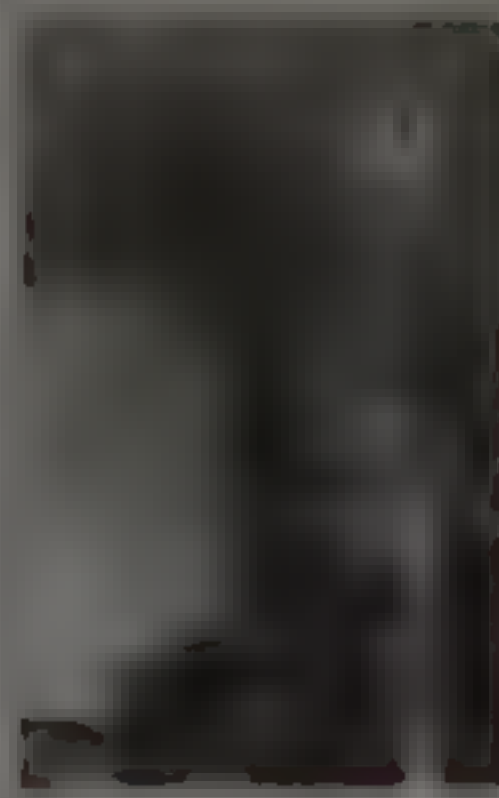
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## MUSIC



### music notes

BY PHIL DUPERRON  
AND ROSS MOROZ

#### Playing with Fyah

**Souljah Fyah • With Darksand, the Omega Theory and the Pompadours • Eastwood Hall • Sat, Feb 5** Reggae and subgenres like ska and dancehall have had an amazing impact on pop music, both directly from Jamaica with acts like Toots and the Maytals and Bob Marley as well as through western pop acts such as Rancid, No Doubt the Police and the Clash. However, in the

past few years, reggae's movement into the mainstream has been tainted by the controversy surrounding Jamaican dancehall artists, many of whom preach violence against women and homosexuals in their lyrics. Happily, local reggae act Souljah Fyah offer up a less hateful sound than some of their contemporaries.

"I personally prefer roots reggae—I love dancehall too, but a lot of the messages in dancehall bother me," explains Souljah Fyah vocalist Sista J, who got a taste of the ugly side of dancehall when she attended a concert during a recent trip to Florida. "Most of the people at the show were white, middle-class Americans, and it was really strange to see them jumping up and down and singing along with this dancehall band that was shouting, 'Kill the gay people, kill the gay people.' These Americans didn't even know what he was saying because he was singing in patois. Even though it seems to be

popular, to me that's not Rastafarianism, that's not love."

On the bright side, Sista J does suspect that the era of violent reggae has almost run its course. "If you listen to what's coming out of Jamaica right now," she says, "they're getting back to the roots. It's almost like a pendulum swinging back. The music is universal; it came from a very small place but you can take it anywhere."

Those places even include the decidedly un-tropical climes of Edmonton. "People probably feel it even more here," Sista J reasons, "because they can pretend they're down there and they can warm up." (RM)

#### Come to the honeycomb hideout

**The Fabulous Bee Feeders • With Uncas and Cordoba • Powerplant • Sat, Feb 5** Drawing on the awesome power of '70s rock and the sensibilities of the '60s, the Fabulous

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Bee Feeders want to pour sweet, sweet honey into your ear. Founded over six years ago as a four-piece jam band, the Bee Feeders have since added two more members and evolved into an epic, ass-shaking musical machine. "There is still definitely an improvised aspect to our stage show in that you never really know what we're gonna do or say or anything like that," says lead singer Aldon Brewer. "We're always trying to throw a monkey wrench into everyone's expectations. We're honing the sound in to something that's a little more danceable, a little more funky. A big funk orchestra, or something like that, as opposed to the four-man hippie band that we were when we were younger."

With an eye for flair and a killer sense of humor, the Bee Feeders are part of a new generation of Edmonton bands trying to lure fans back on the dancefloor and keep them there. "There's definitely a move in live music to more of a dancing, toe-tapping, party atmosphere as opposed to just going out and having a soundtrack to get hammered to," Brewer says. "We want to get people dancing. It's a show, it's a show, it's a show. I didn't start with music; I started with theatre, so I always approach a show as a show. You gotta make it entertaining for people to make it memorable."

After winning free studio time at Blackbox Studios in a songwriting competition more than three years ago, the Bee Feeders will finally let people into their hive by releasing a full-length disc in March, although a preview is available at [www.jivefromthehive.com](http://www.jivefromthehive.com). "It's been a long journey," Brewer says, "but we've definitely been perfectionists about it. We didn't skimp on anything; we definitely took our time getting the sound that we wanted." (PD)

### Hard cases

**Revega • With Shattered Core and Virgins In Denial • Red's • Fri, Feb 4** In today's popular musical climate split between skinny ties and studded belts, the members of local hard-rock group Revega know they aren't about to be feted as the next chic "in" band—and frankly, they really don't care.

"We play the music that we want to play," says Revega drummer Garrett Carther. "I don't want to say that punk rock is a fad or anything, but things go in cycles, and not so long ago everyone was listening to heavier bands. Things come and go, and heavy music will always be around; sometimes it's just not as popular. All we can do is stick it out."

While patience is a virtue, "sticking it out" is a bit of an alien concept to Revega: having assembled their current lineup in June of 2004, the group has already recorded and released an independent album and appeared on *Red, White and New*, local rock station The Bear's showcase of up-and-coming local bands, an impressive feat for such a new band, although Carther isn't all that surprised.

"We're finding an awful lot of people digging what we do, even though they really can't put a finger on what we do," says Carther, who describes



Phil Dupont

**Roses in the Snow: A Stompin' Tom Connors Tribute • New City • Thu, Jan 27 • REVUE** In his travels across this great land, Stompin' Tom Connors penned countless hilarious tunes about legendary Canadians—both real and imagined—and a host of Albertans paid tribute to him and his songs last week at New City. Rocketone (two-thirds of the Krazy 8s) gave Tom a big shout-out, rockabilly-style, before Calgary's Tim Huls took a stompin' his boots with so many talented roots and country artists on the bill, it was a fine night, but it could have used more diversity. (A space-march version of "I Am the Wind" or a creepy instrumental cover of "The Hockey Song" would have been cool.) But in the end, many glasses were raised to a true Canadian icon and a good time was had by all. (PD)

his band's sound as "hard alternative." When asked to elaborate, Carther refuses to be pinned. "Well, that's kind of a bad question, to be honest with you," he chides. "You really have to hear us, I think. It's hard to just pigeonhole ourselves." With a little more prodding, though, Carther offers up Tool (!), Pantera (!!) and the Cure (?) as notable influences. (On the band's website, Rush and the Red Hot Chili Peppers are also mentioned.)

Regardless of who they play like, to Revega, just playing is the most important part. "It's really what you make of it," Carther says. "We love to play; we jam, like, three nights a week." Of course, as a member of the over-30 club, real life inevitably gets in the way of band business. "We try to keep ourselves as open as possible," Carther says, "but as far as touring or anything goes, yeah, it's tough to make the time. If we ever had a serious opportunity, I guess we'd have some pretty big decisions to make, if it was the right time. It's all about timing, you know." (RM)

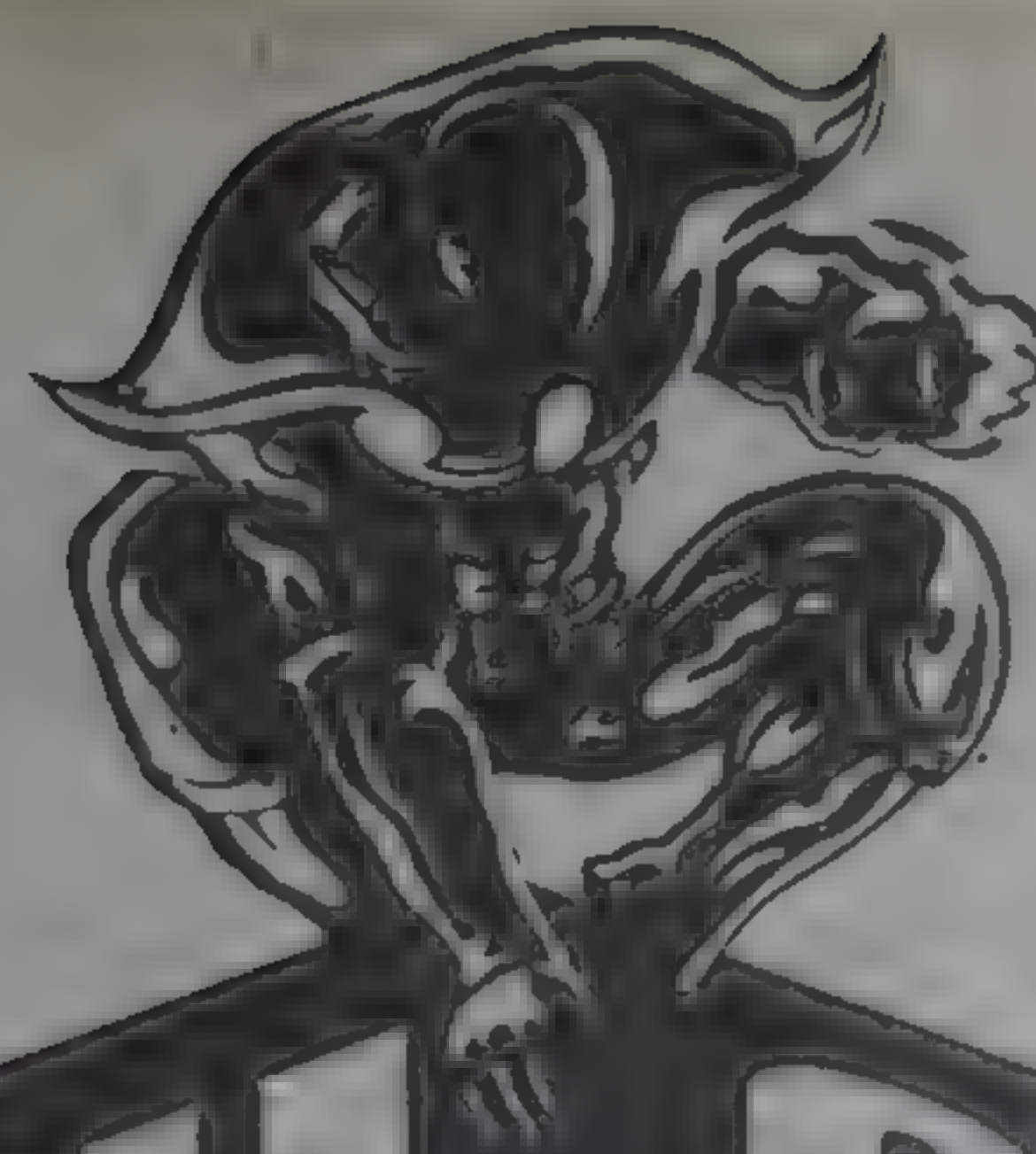
### Norwegian goods

**Moonitor • With Coded • Seedy's • Fri, Feb 4** After years of watching artists and bands leaving town to seek their fortunes elsewhere, it's nice to see someone move to Edmonton for once: despite a successful career as the programmer/producer for Norwegian electronica outfit Icon of Coil, Sebastian R. Komor just relocated to our fine city to focus on his other project, Moonitor. But it's not just our balmy climate and worldly cultural outlook that drew Komor here; he met his

future wife (and Moonitor vocalist), Renee Cooper, here while playing with Icon back in 2001.

While Komor had been working on Moonitor in the studio since the mid-'90s under the names Area 51 and Sector 9, his work with Icon of Coil has kept him pretty busy, meaning that Moonitor only played their first North American live show here in Edmonton last year. In the meantime, the band released a split CD this summer called *U-Turn 3: The Dark Side of the Beat* on Toronto electronic/industrial label Artofact Records, which produced a couple club hits for the band. "It's always been a full-time project," says Komor, "but right now we have time to be prepared and stuff."

Komor is in the midst of setting up a new studio here in Edmonton, but he's eager to try his new music out on an audience. "After being in the studio for a little while, it's good to go out and perform it live for people," he says. "You can get a different point of view and better feedback on how it works on the dancefloor." Even though he mainly moved here for love, Komor notes that Edmonton actually has a thriving electronic scene for a city this size. While it's nowhere near as huge as what Komor experienced in Germany—the epicentre of Europe's industrial scene—he says we should be proud of our city's diversity. "People dance to basically anything they put on," he says. "People seem much more open-minded. It's not just your typical goth industrial people; there's pretty much a little bit of everything. That would never happen in Germany—it'd probably end up in a huge fight." (PD)



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# Megatunes

Your Music Destination

FOR THE WEEK ENDING FEB 3, 2005

1. Bright Eyes - Digital Ash In A Digital Urn (saddle creek)
2. Bright Eyes - I'm Wide Awake It's Morning (saddle creek)
3. Beautiful Joe - Cover Up (indelible)
4. Storyboard - Storyboard (sbmusic)
5. Soundtrack - The Life Aquatic (universal)
6. Stars - Set Yourself On Fire (arts & crafts)
7. Madeleine Peyroux - Careless Love (rounder)
8. Mf Doom - MM...Food (rhymesayers)
9. Neko Case - The Tigers Have Spoken (mint)
10. John Guliak & The Lougan Brothers - 7 Stories & 13 Songs (mint)
11. Sunday Night - The Songs Of Junior Kimbrough (fat possum)
12. Andrea Revel - City Song (andrea revel)
13. Billy Cowsell - Live From The Crystal Ballroom (indelible)
14. Tony Joe White - The Heroines (sanctuary)
15. Colleen Brown - A Peculiar Thing (colleen brown)
16. Lou Barlow - Emoh (merge)
17. Marianne Faithfull - Before The Poison (mint)
18. Black Mountain - Black Mountain (scratch)
19. Arcade Fire - Funeral (merge)
20. Mavis Staples - Have A Little Faith (alligator)
21. Federico Aubele - Grand Hotel Buenos Aires
22. Elliot Smith - From A Basement On The Hill (anti)
23. Maria Dunn - We Were Good People (festival)
24. Tom Waits - Real Gone (anti)
25. Alison Krauss & Union Station - Lonely Runs Both Ways (rounder)
26. 7 Seconds - Take It Back, Take It On, Take It Over! (sideonedummy)
27. Brian Jonestown Massacre - Tepid Peppermint Wonderland (teepee)
28. Wovenhand - Consider The Birds (soundsfamiliar)
29. Shyler Jansen - Hobotron (maximum)
30. K.D. Lang - Hymns Of The 49th Parallel (nonesuch)

## BRIGHT EYES

### I'M WIDE AWAKE IT'S MORNING

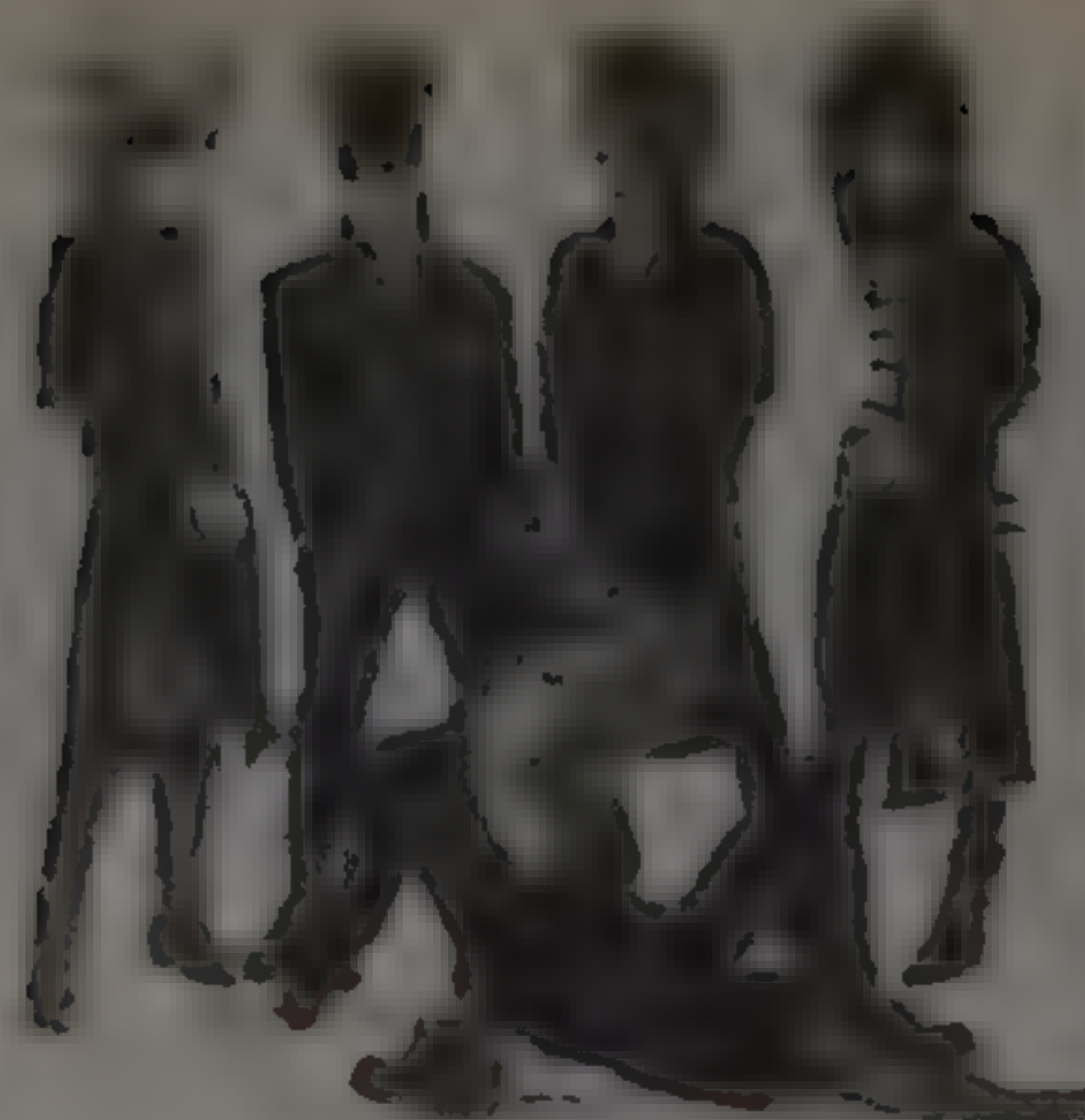
2 albums on the same day seems to be the way to things if your chalk full of good ideas and can't contain the melodies. I'm Wide Awake It's Morning is the album I said I would speak more of this week last week...

Well if he wasn't on the map then he is now.

A songwriter shines on this album.

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# MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Fax your free listings to 426-2889 or e-mail to Glenys at listings@vueweekly.com. Deadline is Friday at 3pm.

## THU LIVE MUSIC

**ATLANTIC TRAP AND GILL** Duff Robison

**BACKSTAGE TAP AND GRILL** Open stage jam; 8pm-midnight

**CARGO AND JAMES TEA SHOPPE** Open stage hosted by Ron Taylor; 7:30-10pm

**CASINO YELLOWHEAD** Souled Out (pop/rock)

**CHRISTY/WHYTES PARTY PUB** Open stage hosted by Alberta Crude; 6-10pm

**DRUID** Statu: 4-7pm

**DUSTER'S PUB** Jam hosted by Brian Petch

**FOUR ROOMS** Rhonda Withnell

**GRINDER** All star blues jam hosted by Rusty Reed; 9pm-midnight

**J AND R BAR** Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12:30am

**J.J.'S** Nu Music Stage: Son of a Gun, Starcotic (rock)

**KINGSKNIGHT PUB** Stiff; \$4 (after 9pm)

**NEW CITY LIVING LOUNGE** The Brewkowskis, Road to Nowhere, The Pasty Whites

**SIDETRACK CAFÉ** Project Hope Benefit: Fractal Pattern, Five O'Clock Charlie, Por Nada; 8pm; \$10 (door)

**STARLITE ROOM** Hands (7" release show), guests, DJ Nik

**URBAN LOUNGE** Granny Dynamite

## CLASSICAL

**WINSPEAR CENTRE** The Grand Tradition; presented by the Edmonton Symphony Orchestra, Ivars Taurins (conductor), featuring Jeremy Spurgeon (organ), Martin Riseley (violin); 8pm; \$21-\$60; tickets available at the Winspear Centre box office 428-1414

## DJS

**ARMOURY** Vintage Thursdays: retro rock, dance and old school hip hop

**BACKSTAGE TAP AND GRILL** Animation Station: Trip hop, drum 'n' bass with MC Deadly, Gundam, Dale Force

**BILLY BOB'S LOUNGE** Escapade Entertainment

**BLACK DOG FREEHOUSE** Thump: intronica with the DDK Soundsystem

**ELEPHANT AND CASTLE ON WHYTE** Sleeman Method Thursdays: hip hop, downtempo with DJ

**ESCAPE ULTRA LOUNGE** Thursday Ladies Night: Top 40, R&B, retro with Urban

Metropolis

**FILTHY McNASTY'S** Punk Rock Bingo with DJ S.W.A.G.

**GAS PUMP** Ladies Nite: Top 40/dance with DJ Christian

**GUILTY MARTINI** DJ Jeff

**LONGRIDERS** Hot Latin Nights; free dance lessons 8-9:30pm

**NEW CITY LIVING LOUNGE** Rub-A-Dub Thursday: rocksteady, dub reggae with DJ Jeebus and the Operation Redication Sound System

**NEW CITY SUBURBS** Progress: electro/new wave with DJ Miss Mannered and guests; no minors

**POWER PLANT** Ship Night for resident students

**RED STAR** Underground Hip Hop Night: with DJ Mumps, DJ Dusty Crates

**RENDEZVOUS** Metal Night with DJ McNasty

**THE ROOST** Rotating shows: Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

**SAVOY** Funk and downtempo with Ben Jamin

**SEEDY'S** DJ night

**STANDARD** Roger Sanchez, Nestor Delano; \$20 (adv); tickets available at TicketMaster, Footh, Underground (WEM), Colourblind

**STOLLI'S ON WHYTE** Top 40 dance, R&B

**VELVET LOUNGE** Substance: hip hop/R&B end of exams jam with Spincycle, Invoiceable, J-Money, Sean B

**VICTORY LOUNGE** WLCM: Electro synth pop hip hop with DJ Nik7 and guests; 9pm

**WUNDERBAR HOF-BRAUHAUS** DJs Wunderbar Hofbrauhaus: Punk with Robin Schreffel

## FRI LIVE MUSIC

**ALLIED ITALIAN KITCHEN** Terry Jorden (piano)

**ARDEN THEATRE** Jim Witter; 7:30pm; \$28.50; tickets available at Arden Theatre box office, TicketMaster

**ATLANTIC TRAP AND GILL** Duff Robison

**BLUE CHAIR CAFÉ** John Wort Hannam (CD release) presented by Mapletree Music; \$15

**CASINO EDMONTON** Party of Four (pop/country)

**CASINO YELLOWHEAD** Souled Out (pop/rock)

**EDMONTON PETROLEUM CLUB** Sweetheart Ball: Featuring Rollanda Lee and the Canadian Allstars Jazz Band with Alan Muirhead (trumpet); 7pm (dinner), 8pm-midnight (dance); \$35 (dinner/dance)/\$20 (dance)

**FOUR ROOMS** Rhonda Withnell

**JASPER PLACE HOTEL** Green River (tribute to C.C.R.); \$5 (door)

**JEFFREY'S CAFÉ AND WINE BAR** Jon Hill Experience (jazz); 7:30pm; \$3

**J.J.'S** Bad Seed (rock)

**KINGSKNIGHT PUB** Stiff; \$4 (after 8pm)

**KROBAR** Savannah (CD release), with guests; 9pm

**PEPPERS** DJ

**RED'S** Shattered Core, Revega, Virgins in Denial; no minors; 8pm (door), 10pm (show); \$4

**SEEDY'S** Moonitor, Coded, \$10

**SIDETRACK CAFÉ** My Sister Ocean, The New Vain, Third Time Harm; 8pm; \$7 (door)

**STARLITE ROOM** Advance, Section VIII, Necronaut, Death Toll Rising (metal); all ages event; 7pm (door), 8pm (band); \$10 (door)

**UNCLE GLENN'S** Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

**URBAN LOUNGE** Granny Dynamite

**WOODCROFT HALL** Joe Fournier, Bunkeye presented by the Uptown Folk Club; 8pm; \$12 (adv)/\$14 (door); tickets available at TIX on the Square, Myhres Music Southside Sound

**YARDBIRD SUITE** Carol Fran; 9pm (show); \$18 (member)/\$22 (guest); tickets available at TicketMaster

**ZENARI'S** Marco Claverio Trio

## CLASSICAL

**CONVENTION HALL** Majoya featuring Marnie Giesbrecht (organ), Joachim Segger (piano); presented by the U of A music department; 8pm; \$20 (adult)/\$15 (student/senior); tickets available at TIX on the Square

**HORIZON STAGE** Creek Colliery Band; 7:30pm; \$20 (adult)/\$15 (student/senior); tickets available at the Horizon Stage box office, TicketMaster

## DJS

**ARMOURY** Fridays: Top 40 downstairs/retro 80 upstairs

**BOOTS** Retro Disco: retro dance

**BUNNY'S NIGHTCLUB** Dance party

**DECADANCE** Deep Sexy Funky Beats: DJ Smooov and guests; no cover

**DEWY'S LOUNGE** Outrageous Fridays: Hip-hop/urban with Jsmil

**ESCAPE ULTRA LOUNGE** With Urban Metropolis

**HALO** Mod Club: '60s with DJ Blue Jay, DJ Trav VD; \$5

**NEW CITY LIVING LOUNGE** Hipster, trash, yippy-core, dogbeat, hair hop, nuke juke with La Trashetena: Man Chester, The Molester, Miss Mannered; 8pm (door); no cover before 9:30pm

**ONE ON WHYTE** Retro, top

40, R&B with DJ Crownroyal

**POWER PLANT** Crush On: Top 40 with DJ Redpoint

**RATT** Immediate Gratification Fridays: with DJ Kung Fu Grip

**RATTLESLAKE SALOON** Barn Buster: DJs all weekend

**THE ROOST** Upstairs: Euro Blitz: best new European music with DJ Outtawak Downstairs: DJ Jazzy; \$4 (member)/\$6 (non-member)

**SAVOY** DJ Busy B; no cover

**SEEDY'S** Moonitor (Sebastian from Icon of Coil), Dark Side of the Beat, Coded; 8pm (door), 9pm (show); \$10 (door)

**STANDARD** Adam and Eve Fridays: Top 40

**STONEHOUSE PUB** Top 40 with DJ Chad

**VICTORY LOUNGE** Vindictive Metal Fridays

## SAT LIVE MUSIC

**ATLANTIC TRAP AND GILL** Duff Robison

**BELLA BEANS COFFEE CAFÉ** Acoustic open stage; 7-10pm

**BLACK DOG FREEHOUSE** Hair of the Dog: Lorne Matheson; 4-6pm; no cover

**CASINO EDMONTON** Party of Four (pop/country)

**CASINO YELLOWHEAD** Souled Out (pop/rock)

**COSMOPOLITAN MUSIC SOCIETY** Benefit for Choice: Maria Dunn; 8pm; \$25; proceeds to sexual health education and youth programs of Planned Parenthood Edmonton

**DRUID (JASPER AVENUE)** Stewart Bendall; 4-7pm

**FOUR ROOMS** Dan Skakun Trio

**GRINDER** SlowBurn (blues/rock); 9pm-1am

**ITALIAN CULTURAL CENTRE** Benefit concert for Asia earthquake and tsunami relief featuring Bill Bourne, Gateway Chorus, Sweet Adelines, Magnetic North, S.P.E.R.S.Q.S.A. Quartet, Charles Weaver, Marshall Lawrence and more; 7pm; \$25; tickets available at TIX on the Square, door

**JEFFREY'S CAFÉ AND WINE BAR** Helena Magerowski (jazz); 7:30pm; \$3

**J.J.'S** Bad Seed (rock)

**KINGSKNIGHT PUB** Stiff; \$4 (after 8pm)

**KROBAR** F'N' It; 9pm

**PEPPERS** DJ

**POWER PLANT** The Uncas, The Fabulous Beeleeders, Cordoba; no minors; 8pm (door); \$8 (door)

**QUEEN ALEXANDRA HALL** Songwriters circle featuring Ben Sures, John Spearn, Andrea House presented by the Northern Lights Folk Club; 8pm; \$15 (adv)/\$17 (door); tickets available at Acoustic Music Shop, Myhres Music, TIX on

the Square 420-1757

**RED'S** Langholm Drive, El Dead Ring; no minors; 8pm (door), 10pm (show); \$4

**SEEDY'S** Hiredgunsolution, The Smokers; \$6

**SIDETRACK CAFÉ** Painting Daisies, Fosters and McGarvey; 8pm; \$10 (door)

**STARLITE ROOM** Compassion: Broken Nose Mammoth, Eshod Ibn Wy, Knee Deep in Grass, Wh Kids, DJs Mittens, Bob Crane; no minors; 8pm (door); \$10; tickets available at Megatunes, Blackbyrd Listen, FS (WEM), Victory Lounge

**UNCLE GLENN'S** Mr. Luck (blues/roots); 9:30pm 1:30am; no cover

**URBAN LOUNGE** Granny Dynamite

**YARDBIRD SUITE** Carol Fran; 9pm (show); \$18 (member)/\$22 (guest); tickets available at TicketMaster

## CLASSICAL

**CONVENTION HALL** University of Alberta Symphonic Wind Ensemble; 8pm; \$10 (student/senior) \$15 (adult)

**FESTIVAL PLACE** Edmonton Opera Chorus 8pm; \$30; tickets available at Edmonton Opera box office

**WESTWOOD IMITATION CHURCH** Edmonton Guitar Trio; \$12/\$10 (student, senior); tickets available at Avenue Guitars, door

**WINSPEAR CENTRE** Judy and David's Symphonic Adventure: Symphony for Kids presented by the Edmonton Symphony Orchestra; 2pm; \$15-\$2 (adult)/\$11-15 (child up to 12)

## DJS

**BILLY BOB'S LOUNGE** Escapade Entertainment

**BOOTS** Flashback Saturdays: retro dance, house with Dermck

**DECADANCE** Statu: House with Lo and Tomek

**ELEPHANT AND CASTLE** DJ Blair

**ESCAPE ULTRA LOUNGE** Urban Metropolis

**HALO** Those Who Know House with DJ Jr. Brown, guests; no cover

**IRON HORSE** Urban dance party with DJ 420

**NEWCASTLE PUB** DJ Shawn

**NEW CITY SUBURBS** Punk/alt/pop/dance with Blue Jay and Nikrofeelya

**ONE ON WHYTE** Music 4 The Masses: Retro, top 40, R&B with DJ Crownroyal

**RATTLESLAKE SALOON** Barn Buster: DJs all weekend

**THE ROOST** Upstairs: Monthly theme parties, new music with DJ Jazzy Downstairs: Retro music with DJ Dan and Mike; \$4 (member)/\$6 (non-member)

**STANDARD** Live to Air 96X with DJ Nestor Delano

**STONEHOUSE PUB** Top 40 with DJ Chad



**VICTORY LOUNGE** Cover: Funk and progressive. Live music and technical with DJ David Stone, DJ M. Brown and guests

## SUN LIVE MUSIC

**BLIND PIG PUB AND GRILL** Sunday jam with DJ M. Brown

**BLACK DOG FREEHOUSE** Live Alternative Jazz. Hosted by Rubim (for jazz) and DJ M. Brown

**CARGO AND JAMES TEA SHOPPE** Open stage with DJ M. Brown, 7-10pm

**O'BRYNE'S** The Bird's Eye View, 7-10pm

**ROSEBOWL** Jam with the DJ M. Brown, 7-10pm

**SIDETRACK CAFÉ** Under the Stars Sundays. DJ M. Brown, Mustard Smile, 7-10pm, \$5

## CLASSICAL

**MCDOUGALL UNITED CHURCH** Creek Colliery, 7-10pm, \$10 (adult), \$12 (senior), tickets available at TIX on the phone

## DJS

**CALIENTE NIGHTCLUB** Live Night: Urban with DJ M. Brown

**MANHATTAN CLUB** Live Night: Sundays, top 40, 8-11pm

**ONE ON WHYTE** Sunday Night: Tasty House Party with DJ M. Brown

**THE ROOST** Betty Ford, Live Night: Clinic Show Beer, 7-10pm, every long weekend, \$2

**SAVOY** French Pop mixed with Deja DJ

**STOLL'S ON WHYTE** Somatic Sunday: progressive beats with DJ EightSix, DJ Dikt, guests

**VICTORY LOUNGE** Self Help Sundays: punk rock, hip hop with DJ Slipped Disc

## MON LIVE MUSIC

**DEWEY'S LOUNGE** Motley Crue (Red, White, and Crue)

**L.B.'S PUB** Open stage with Randy Martin; 9pm-2am

**SIDETRACK CAFÉ** Open stage Mondays with host Ben Spencer; 9pm; no cover

**STARLITE ROOM** Wynton Marsalis and the Lincoln Centre Jazz Orchestra (post-concert reception); no minors event; 11pm; \$10 (adult); tickets available at TicketMaster

**WINSPEAR CENTRE** Wynton Marsalis and the Lincoln Centre Jazz Orchestra; all ages event; 7pm (door); \$70 (orchestra, terrace, dress circle, upper circle, gallery)/\$45 (choir loft)

## CLASSICAL

**CONVOCAATION HALL** Music at Noon: Featuring students from the Department of Music; noon; free

**CONVOCAATION HALL** Composers Concert: Featuring recent works by U of A Student Composers; 8pm; free

## DJS

**BLACK DOG FREEHOUSE** DJ Pennyentiary

**DEWEY'S LOUNGE** Margins of Sound Mondays: Instrumental hip hop/trip hop/downtempo/dub/reggae with DJ Baggy and Pote

**FILTHY McNASTY'S** Metal Mondays with DJ S.W.A.G.

**O'BRYNE'S** Hip Mondays:

Industry night with DJ Finnegan, live music

**STOLL'S ON WHYTE** Manic Monday: Old skool, R&B, hip hop with Harman B and DJ Kwake

**VICTORY LOUNGE** uPod Mondays: Be your own DJ, bring your uPod

**WUNDERBAR HOF-BRAUHAUS 12"** Mondays: Americana, indie, reggae with DJ Insight

## TUE LIVE MUSIC

**BLIND PIG PUB AND GRILL** Open jam with Mark Ammar

**DRUID (JASPER AVENUE)** Open stage with Chris Wynters and guest

**LEGENDS PUB** Open jam hosted by Gary Thomas

**O'BRYNE'S** Celtic night with Shannon Johnson and friends; 9:30pm

**PEPPERS** Open stage hosted by the Darryl Meyer Quartet (R&B, blues, jazz)

**SIDETRACK CAFÉ** 6 Days Before Valentines, Connors Road, DJ Dudeman; 8pm; \$5

**URBAN LOUNGE** Salsa and the City; 9pm; Salsa dance lessons 8pm; \$5 (door)

**YARDBIRD SUITE** Tuesday Jam Sessions: Marc Beaudin Trio; 8pm (door), 9pm (show); \$3

## DJS

**BILLY BOB'S LOUNGE** Escapack Entertainment

**BLACK DOG FREEHOUSE** Viva with DJ Sean

**BUDDY'S NIGHTCLUB** Top 40 with DJ Stephan

**CALIENTE NIGHTCLUB** Basement Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invinceable, Q.B.

**DECADANCE** Too Cool for Tuesdays: Ambient, trip hop,

goa and glitch with Galatea, Bitstream and guests

**FILTHY McNASTY'S** Twisted Trivia with DJ Whit-Ford

**NEW CITY SUBURBS** Resurrection: industrial /EBM/electro/goth with Nik Rofeelya

**THE ROOST** Flamingo Bingo with DJ Janny; 8-midnight; \$1 (member)/\$4 (non-member)

**SEEDY'S** Tuesday Nights with DJ Miss Mannered

**WUNDERBAR HOF-BRAUHAUS** DJs; Reggae, ska

## WED LIVE MUSIC

**ATLANTIC TRAP AND GILL** Open mic; 8pm

**BLACK DOG FREEHOUSE** Glitter Gulch

**CANADIAN LEGION** Open stage hosted by Dino Dominelli Hot Five; 9pm-midnight; no cover

**O'BRYNE'S** Chris Wynters and friends; 9:30pm

**PLEASANTVIEW HALL** Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

**RED'S** Tegan and Sara; 7pm

**ROSSDALE COMMUNITY HALL** Little Flower open stage hosted by Brian Gregg; 8pm

**SIDETRACK CAFÉ** Shattered Core

**URBAN LOUNGE** F 'N' I

**VICTORY LOUNGE** Victory Jam; no minors; \$5/no cover for musicians

## CLASSICAL

**CONVOCAATION HALL** Faculty recital featuring William H Street (saxophone), Roger Admiral (piano); 8pm; \$15 (student/senior)/\$20 (adult)

**MCDOUGALL UNITED CHURCH** Music

Wednesdays at Noon: Keri Zwicker and Hiromi Takahashi (harp and oboe); 12:10-12:50; free

## DJS

**BACKROOM VODKA BAR** Wild Cherry: deep house/progressive/breaks with Tripswitch and guests

**BLACK DOG FREEHOUSE** Glitter Gulch with DJ Buster Friendly; no cover

**BUDDY'S NIGHTCLUB** Top 40 with DJ Stephan

**FILTHY McNASTY'S** Mix Tape Bar Star College Nite with DJ Rock 'n' Rogers

**LE GLOBE** DJ Moreno

**GUILTY MARTINI** DJ Sunny

**NEW CITY LIKWID LOUNGE** New City Dolls: Glam, punk, metal with Skinny J, JJ Frenchy

**POWER PLANT** Wildside Wednesdays: Heavy metal with Metal John

**RED STAR** Funk 'n' Soul: Funk, disco, soul with Junior Brown

**THE ROOST** Amateur Strip: Weena Luv, Sticky Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

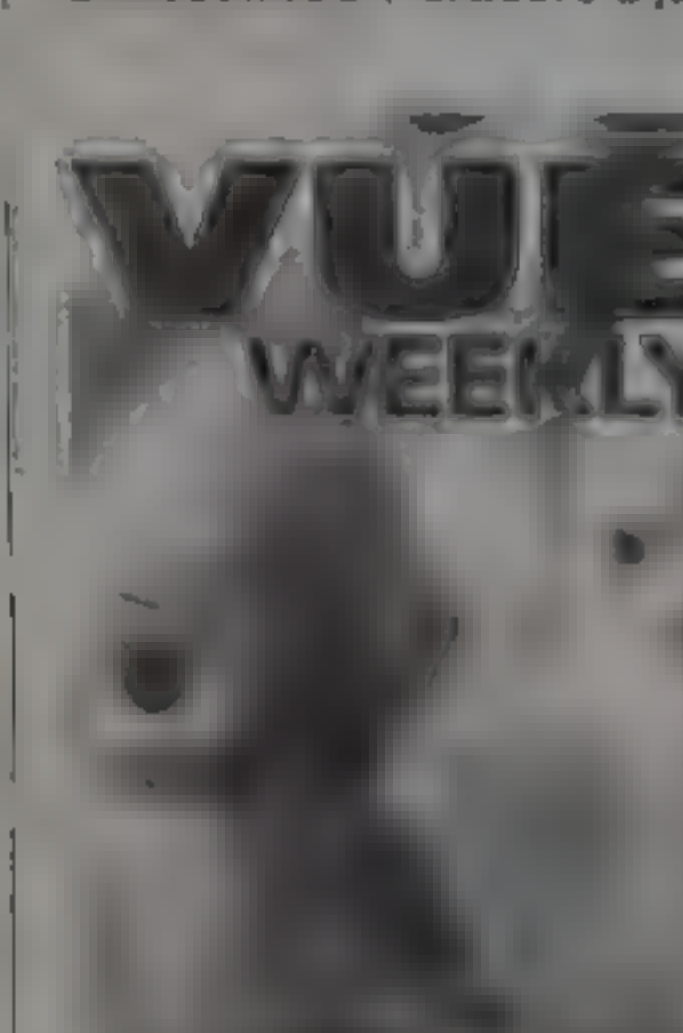
**SEEDY'S** DJ night

**SIDETRACK CAFÉ** Revolving Mystery with guest DJ

**STOLL'S ON WHYTE** Blue Velvet: Urban electronica with Derelict and Souls

**VICTORY LOUNGE** I Am Damo Suzuki: Obscuro-rock, indie electronic and post rock with DJs Mittens and Bob Crane

**WUNDERBAR HOF-BRAUHAUS** Hardcore DJs



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WEDNESDAY FEBRUARY 9  
**F'N'IT**

THURSDAY FEBRUARY 9  
**MORADASS**  
featuring CARL from WIDE MOUTH MASON

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# VENUE GUIDE

**ALLEGRO ITALIAN KITCHEN** 10011-109 St, 424-6644

**ARDEN THEATRE** 5 St, Anne Street, St. Albert, 459-1542/451-8000

**ARMOURY** 10310-85 Ave, 702-1800

**ATLANTIC TRAP AND GILL** 7704-104 St, 432-8800

**BACKROOM VODKA BAR** 10324-82 Ave, upstairs, 436-4418

**BELLA BEANS COFFEE CAFÉ** 13236-118 Ave, 454-2211

**BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Road, 484-7751

**BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1082

**BLIND PIG PUB AND GRILL** 32 St, Anne St, St. Albert, 418-6332

**BLUE CHAIR CAFÉ** 9624-76 Ave, 989-2861

**BOOTS** 10242-106 St, 423-5014

**BUDDY'S NIGHTCLUB** 117258 Jasper Ave, 488-6636

**CALIENTE NIGHTCLUB** 10815 Jasper Ave, 425-0850

**CANADIAN LEGION** Jasper Place, #255, 10220-156 St, 996-4411

**CARGO AND JAMES TEA SHOPPE** 10634-82 Ave, 433-8152

**CASINO (EDMONTON)** 7055 Argyle Rd, 463-9467

**CASINO (YELLOWHEAD)** 12464-153 St, 463-9467

**CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 462-6565

**CONVOCAATION HALL** U of A Campus, 420-1757

**COSMOPOLITAN MUSIC SOCIETY** 8426 Gateway Blvd, 423-3737

**DECADANCE** 10018-105 St, 990-1792

**DEWEY'S LOUNGE** Power Plant, U of A Campus, 492-3101

**DRUID (JASPER AVENUE)** 11606 Jasper Ave, 454-9928

**DRUID SOUTH** 2940 Calgary Trail, 465-6800

**DUSTER'S PUB** 6402-118 Ave, 474-5554

**EDMONTON PETROLEUM CLUB** 111 Ave, 108 St, 488-5043

**ELEPHANT AND CASTLE ON WHYTE** 10314-82 Ave, 439-4545

**ESCAPE ULTRA LOUNGE** WEM, 489-1330

**FILTHY McNASTY'S** 10511-82 Ave, 432-5224

**FOUR ROOMS RESTAU-**

**RANT** Edmonton Centre, 102 Ave, 426-4767

**GAS PUMP** 10166-114 St, 488-4841

**LE GLOBE** 14921 Stony Plain Rd, 489-1022

**GRINDER** 10957-124 St, 453-1709

**GUILTY MARTINI** 10338-81 Ave, 433-7183

**HALO** 10538 Jasper Ave, 423-HALO

**HORIZON STAGE** 1001 Calahoo Rd, Spruce Grove, 962-8995

**IRON HORSE** 8101 Gateway Blvd, 438-1907

**ITALIAN CULTURAL CENTRE** 14230-133 Ave, 420-1757

**J.J.'S** 13160-118 Ave, 489-2222

**J AND R BAR** 4003-106 St, 436-4403

**JASPER PLACE HOTEL** 15326 Stony Plain Rd, 489-2222

**JEFFREY'S CAFÉ AND WINE BAR** 9640-142 St, 451-8890

**KINGSKNIGHT PUB** 9221-34 Ave, 433-2599

**KROBAR** 10551-82 Ave, upstairs, 916-1557

**L.B.'S PUB** 111-23 Akens Dr, St. Albert, 460-9100

**LEGENDS PUB** 6104-172 St, 481-2786

**LONGRIDERS** 11733-78 St, 479-7488

**MANHATTAN CLUB**

10345-105 St, 484-2211

**MCDOUGALL CENTRE CHURCH** 10025-101 St, 468-4964

**NEWCASTLE PUB** 6108-90 Ave, 490-1999

**NEW CITY LIKWID LOUNGE** 10081 Jasper Ave, 413-4578

**NEW CITY SUBURBS** 10081 Jasper Ave, downstairs, 413-4578

**O'BRYNE'S** 10616-82 Ave, 414-6766

**ONE ON WHYTE** 10544-82 Ave, 437-7699

**PEPPERS** Westmount Shopping Centre, 111 Ave, 135 St, 451-8022

**PLEASANTVIEW HALL** 10860-57 Ave, 434-5997

**POWER PLANT** U of A Campus, 492-3101

**QUEEN ALEXANDRA HALL** 10425 University Ave (433-3545/477-1586/420-1757)

**RATT (ROOM AT THE TOP)** 7th Fl, Students' Union Building, U of A Campus

**RATTLESNAKE SALOON** 9261-34 Ave, 438-8878

**RED STAR** 10534 Jasper Ave, 428-0825

**RENDEZVOUS** 10108-149 St, 444-1822

**THE ROOST** 10345-104 St, 426-3150

**ROSEBOWL** 10111-117 St, 482-2589

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MUSIC



## Flower power

Painting Daisies blossom into a heavier art-rock outfit on forthcoming CD

BY ROSS MOROZ

Every band experiences a moment of triumph, an event that somehow symbolizes their arrival as a serious force on the music scene. For some bands it's a large show or a write-up in an important publication; for the Painting Daisies, that big moment came courtesy of a board game.

"A fan of ours from Halifax emailed us to tell us that he was playing Trivial Pursuit and came across a question about us," gushes Painting Daisies guitarist Rachelle van Zanten, who is pleased to report that the question ("What western Canadian city do the members of the female rock band Painting Daisies hail from?") was answered correctly by the fan. "It's so cool," she says. "It's

like being on *The Simpsons*, almost."

But being referenced by a highly regarded trivia game is just the latest in a series of surreal experiences for the Daisies. Having spent eight years slogging across the country playing to a small but dedicated fanbase, the band was thrust into the national spotlight in 2002 when they entered (and won) *The Great Canadian Music*

PREVIEW **ROCK**

*Dream*, the CBC's giant battle of the bands, gaining the girls coast-to-coast exposure and exponentially increasing the number of Daisies admirers in the process.

"That one television show gained us more fans than eight years of touring did," admits van Zanten, who is quick to add that the television and radio exposure would have been useless without the groundwork they'd already laid on their own. "It's the live shows and the time on the road that builds up your base of fans. That's why we're so tight and why

our songs have so much character."

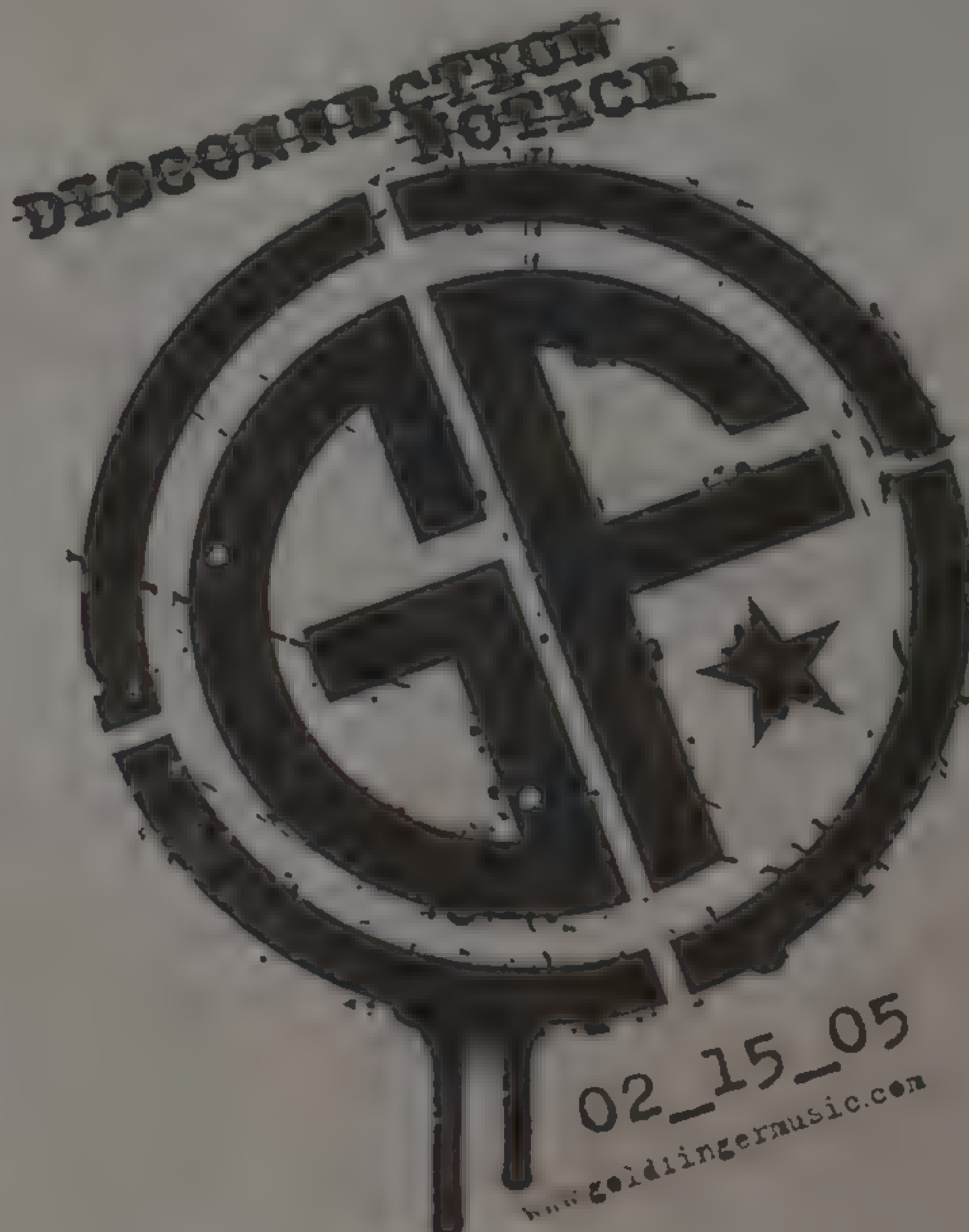
That said, van Zanten worries that the Daisies' two studio albums haven't done the band's songs justice, a concern she believes has been addressed on the group's just-completed, as-yet-untitled new disc. "I think our first album was too all over the place, where as this one is really a rock album," says van Zanten, who feels the new CD, recorded at Randy Bachman's studio on Salt Spring Island, is a possible breakthrough album. "I think this next album is an art-rock album that is potentially very radio-friendly. Our producer did a very good job of making us sound fresh and heavy but dynamic."

**TO LISTENERS WHO THINK** of the Painting Daisies as a country-rock outfit, their newfound heaviness might seem like a crass marketing ploy. But van Zanten argues that the band's rootsy reputation is a bit of a misconception. "I think it's because our big song [2002's "Walking Home Lately"] had all that banjo and slide guitar on it," she says. "Either way, if we weren't before, we're definitely more rocking now; we've made a move in that direction. I really wanted to get away from the Indigo Girls sound—you know, that kind of happy-happy, two-part harmony thing."

In fact, in the band's mostly acoustic early days, they were often compared to the sensible-shoes-wearing duo—much to van Zanten's dismay. These days, however, van Zanten finds her music inspired by decidedly heavier acts—especially after a trip to Europe that included a brief stint as the guitarist in a Dutch heavy metal band. "Once I got a taste of playing through a big Marshall stack, I didn't really want to go back to quiet ballads," she says. "I started listening to a lot of AC/DC and Metallica, and that really influenced my writing style, and I started wanting to play really loud. I really wanted to get into the stuff that makes me sweat. These days, it's all about having our ovaries to the wall." ☐

**PAINTING DAISIES**

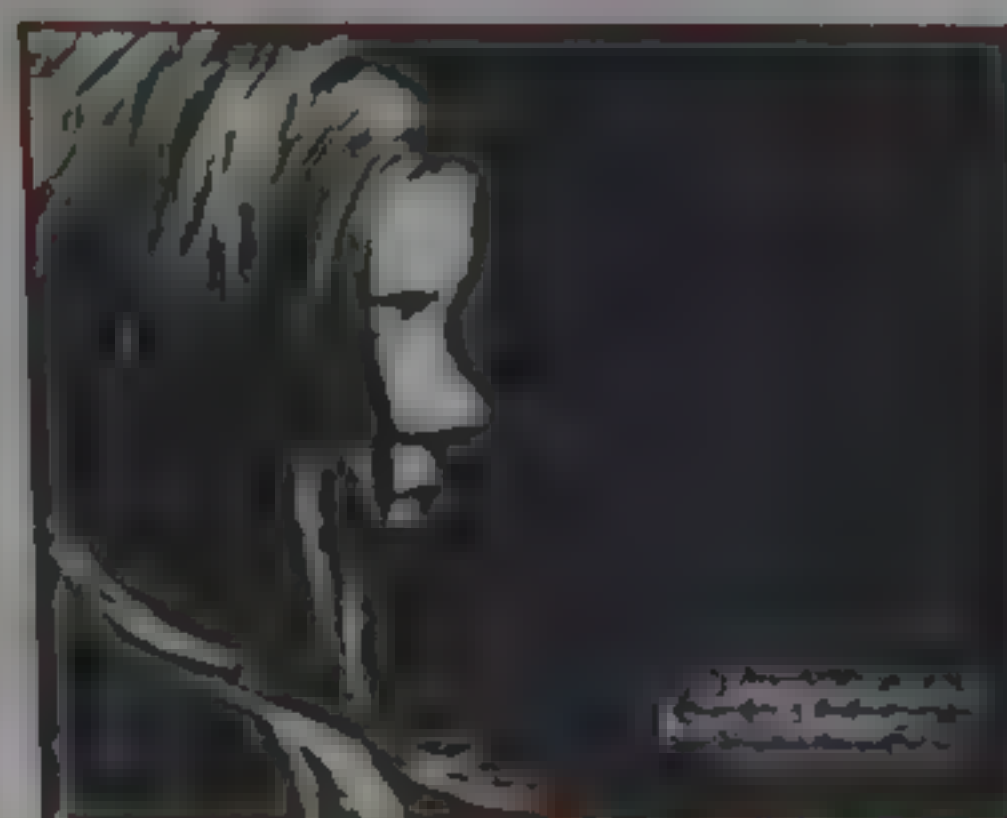
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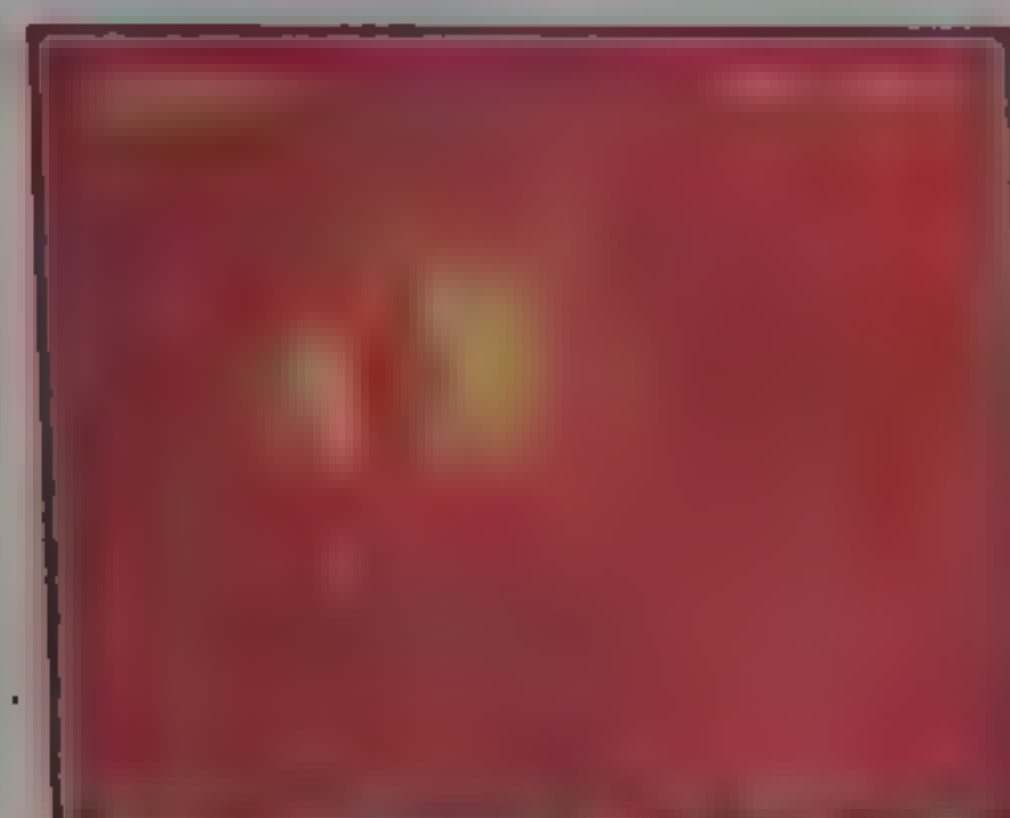


**NEW**

The Chemical Brothers



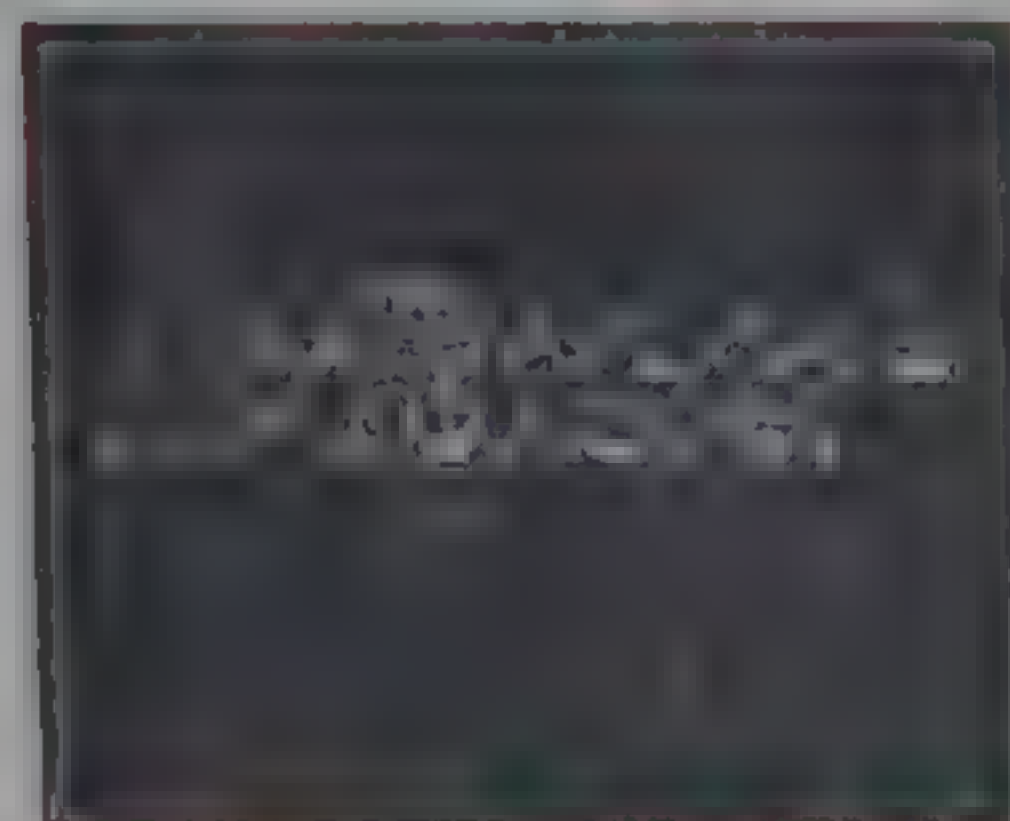
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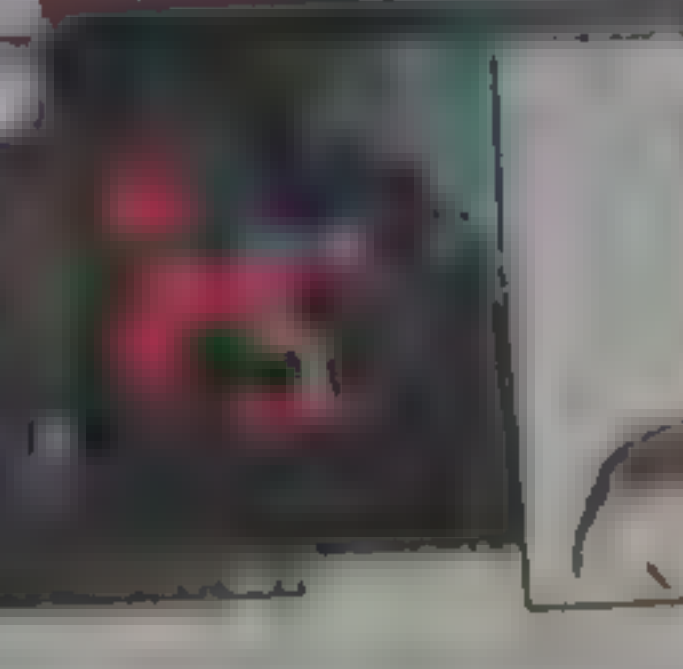
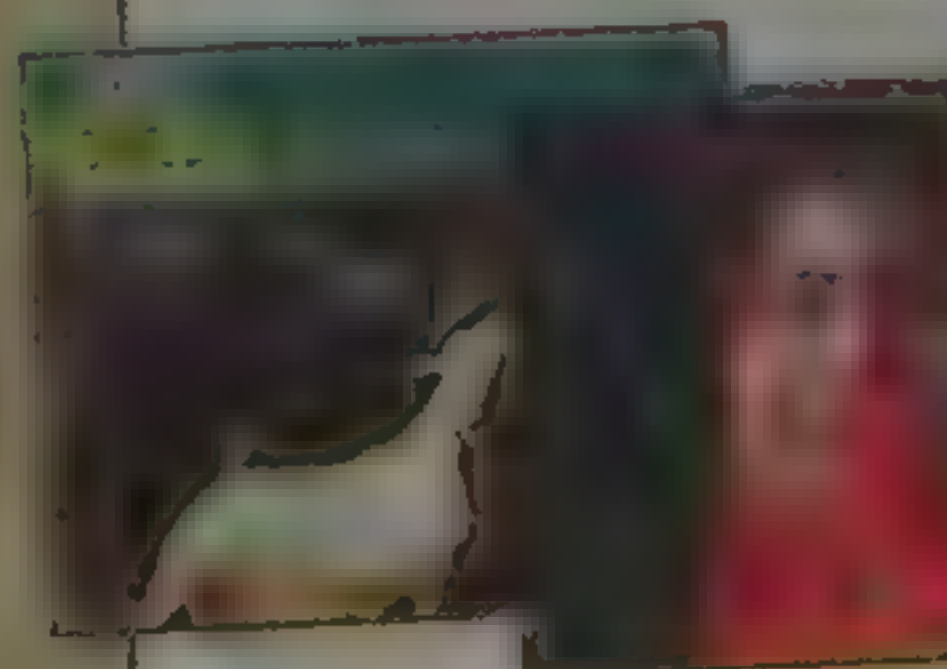


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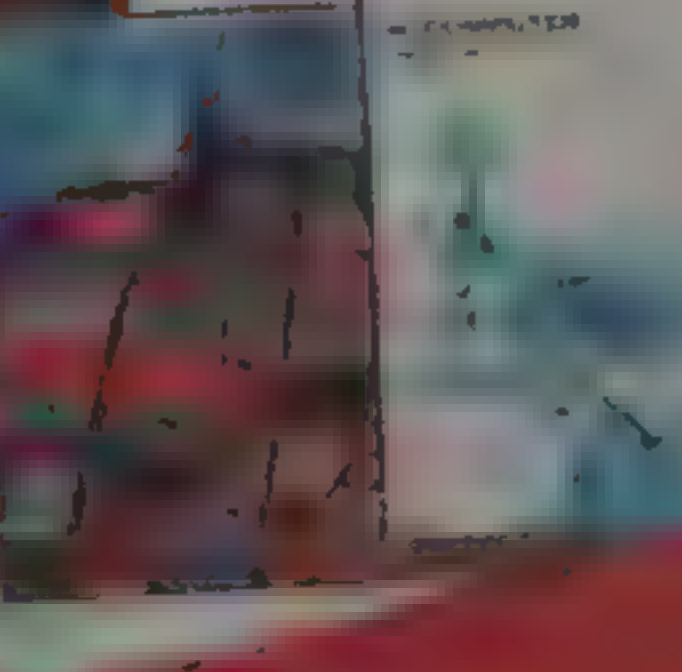
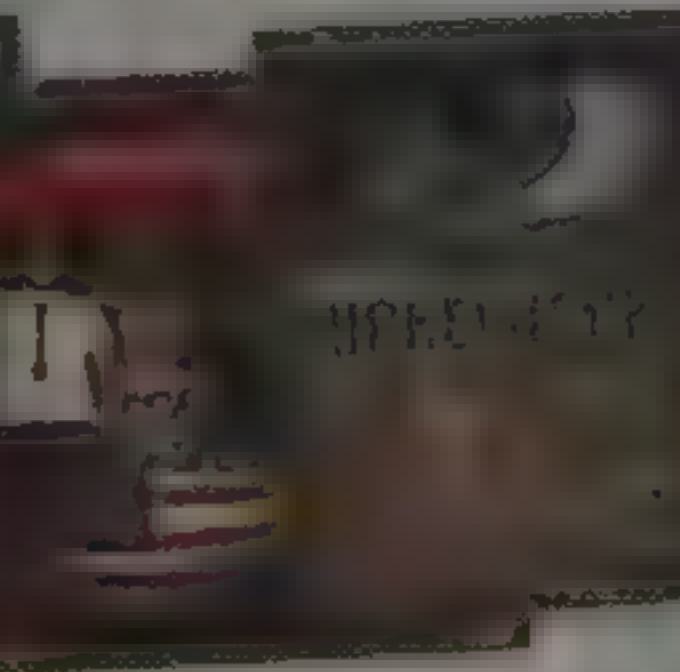
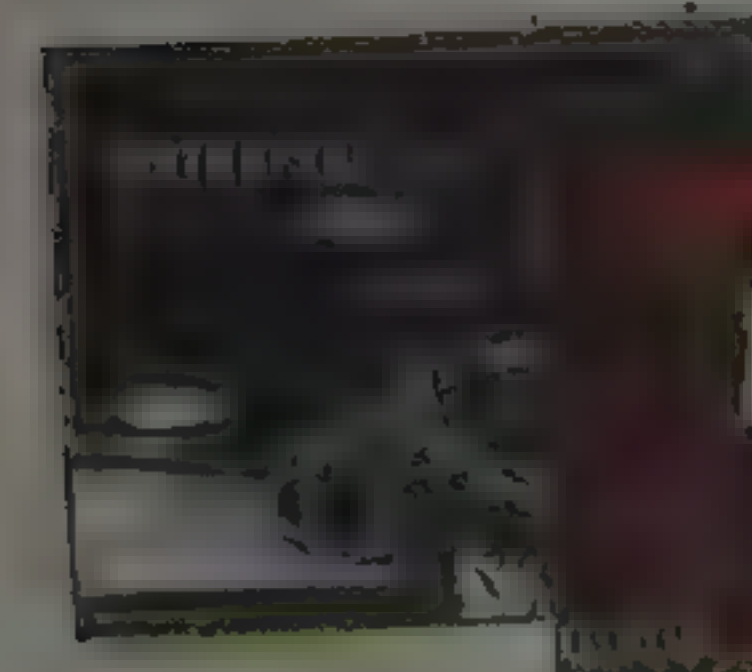
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# Night of the living Dread

Legendary reggae icon Mikey Dread takes the controls at the Sidetrack

By PHIL DUPERRON

**M**ikey Dread, né Michael Campbell, has come a long way from his Jamaican home. But unlike most people who escape the island's poverty through music and education, he's never turned his back on his Rasta roots. Dread has produced legendary albums by the Clash (*Black Market Clash* and *Sandinista*) as well as a virtual Who's Who of the world's

top reggae artists, not to mention a slew of his own records. The world first heard of Dread when he was an upstart young DJ and sound engineer at the Jamaican Broadcast Corporation (JBC) in 1976. His show, which came to be known as *Dread at the Controls*, brought the best and bright-

sands of albums lay gathering dust in the JBC libraries. "When I got there because I knew the selection and the artists, I started to play them—they weren't getting no airplay," Dread explains. "You have people like Third World who make commercial reggae music, they were getting the airplay, and you have some soca people, they got some airplay, but you never find the real roots artist getting no airplay. Nah—'cuz these people, they don't go to the parties I would go to. They don't mix with the people I mixed with, because they think they're better than them, whereas in my opinion, I'm educated and I don't look down on people."

By scouring the dancehalls and parties, not to mention all the studio

PREVIEW **REGGAE**

est of reggae and dub to a whole generation of islanders.

Before he started bringing the music to the people, Dread says Jamaican radio was a floundering beast: only the artists who could afford to pay the radio stations payola got their records on the air and thou-



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The Story of the Ramones



...where up-and-coming artists  
 can be found, Dread dug up music  
 that programmers wouldn't touch,  
 and his show was soon number one  
 on the island. "What about the other  
 producers and program directors before me,  
 what did they do?" Dread asks. "Why  
 did they earn their money doing crap?  
 I'm here now and I still see the same  
 mediocrity. There are some black  
 people who think that they are white  
 people. They alienate themselves from  
 their own people and some of them  
 go to school and study abroad while the  
 average man isn't able to read and  
 write, so they disassociate themselves  
 from their own people. When they go  
 on the radio, they try and be as for-  
 eign as they can get. It's like Michael  
 Jackson bleaching himself, trying to  
 be white—that's how I see them."

**REGGAE MUSIC BEGAN** in the slums  
 and alleys of Jamaica as a form of  
 expression and protest amongst the  
 people who lived there, but the  
 media outlets—both then and now—  
 are owned by rich businessmen who  
 distance themselves from this gritty  
 reality. And while others, like Island  
 Records founder Chris Blackwell,  
 have been recognized by the powers  
 that be for their contribution to  
 Jamaica, Dread is still a black sheep  
 in his native country. "They try to  
 brush it under the rug, like they don't  
 want to mention it because me's a  
 Rasta and me's a rebel and me try to  
 put the poor people first," Dread says.  
 "I also encouraged a lot of artists and

a lot of newcomers to the business.  
 You know, kids who don't have an  
 education or a career, so they could  
 go pick up an instrument instead  
 of picking up a gun. Within my time on  
 JBC, between '76 and '79, the crime



rate in Jamaica fell, because most  
 criminals were listening to my radio  
 show at night. They were too busy  
 trying to tape all them new reggae  
 tunes they might hear on the radio.  
 They know if they listen to another  
 radio personality, they're not gonna  
 hear this."

After studying TV and video pro-  
 duction in the early '90s, Dread pro-  
 duced numerous reggae  
 documentaries, and he recently went  
 back to Jamaica to gather footage for  
 an upcoming documentary, *The  
 Mikey Dread Story*. During his time  
 there, he realized very little had  
 changed: radio and TV stations still  
 pander to the upper class, silencing a  
 new generation of reggae musicians  
 who might never be heard without  
 someone like Dread at the controls.  
 "There are some people who are  
 gonna push the roots and some peo-  
 ple who are gonna stifle the roots,"  
 he says. "I don't know; it's just like a  
 big stupid game going on, where the  
 wrong people seem to represent us.  
 Sometimes the ones on the radio try-  
 ing to push the reggae, they're not  
 into Rasta."

"Some of them, they don't even  
 want to hear the old school," he con-  
 tinues. "They want to hear the dance-  
 hall and the crazy stuff with all them  
 DJs messing about who can stay the  
 longest on a woman or who can  
 screw the woman or who has the  
 largest penis. That's what freaks them  
 out, that's what makes them happy.  
 We're trying to maintain the con-  
 sciousness of the culture so that  
 when kids hear a song they can sing  
 along and we don't have to slap them  
 in the mouth and say, 'What are you  
 singing?' We don't want that." ☐

MIKEY DREAD

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Union

# Donnas



distant  
replay

BY STEVEN SANDOR

THIS WEEK: James Murdoch  
crosses Blue Rodeo's *Five Days*  
in July

Originally from the vast white spaces of the Yukon, James Murdoch has become one of the most talked-about songwriters in his adopted hometown of Edmonton. His debut album, *Polyphonic*, earned him a *Pop Album of the Year* nod at the 2002 Prairie Music Awards, and with his new disc, *Between the Lines*, now out on Indica AQ Records, Murdoch is setting off on a national tour along with former Waltons leadman Jason Plumb that will see him return to Edmonton in late February to play at the Powerplant on the University of Alberta campus.

Murdoch says that the album that had the most influence on his decision to make music his life—and helped shape his pop-songwriting style—comes from fellow Canadians Blue Rodeo, a band that made itself a household name across Canada by

combining elements of roots, rock and pop in a package that was radio-friendly but never fluffy.

*Five Days in July* was self-produced by the band in 1994, and it features Blue Rodeo at its best. The band's strength has always been the fact that chief songwriters Greg Keelor and Jim Cuddy are opposites; Cuddy's classical pop voice soars on his country and pop songs, while Keelor's more Dylanesque vocal style fits with his darker, less pop-friendly compositions. As a result Blue Rodeo's material could encompass everything from the anti-pop rocker "What Is This Love" (which featured a young Sarah McLachlan on guest vocals) to the warmer strains of "Hasn't Hit Me Yet."

"I'd have to say that *Five Days in July* has got to be one of my favourite records," Murdoch says. "There were certainly others that came before it; Paul Simon's *Graceland*, Dire Straits' *Brothers in Arms*, the Skydiggers' *Restless* and *Led Zeppelin III*—and, more recently, the Jayhawks' *Rainy Day Music*. But *Five Days in July* had something that hit me on every song on many levels; simple melody, beautiful harmonies, great lyrics, great instrumental moments—Greg Keelor's solo on "Five Days in May" is the best, most passionate, tasteful solo ever—and just plain strong songs. Relentlessly, one after another. The record is timeless, the production is excellent, the mix is clear and soulful."

Murdoch says that even though

*Five Days* is more than 10 years old, he still uses it as a source of inspiration. "Every time I put it on, I feel a sense of inspiration and comfort," he says. "I always want to pick up my guitar when I hear it and just write. I've played music for over 10 years, starting in rock bands like many do, but I was always drawn to want to write in the sweet, melodic mystery of *Five Days*. When I finally started to do my solo thing, that record lent me the motivation to move toward the folk-pop style that I now attempt to pursue."

"To me," he continues, "music is all about melody, nothing ridiculous, that leaves you straining to find some sort of joy in it. Music should be accessible and effortless. By all means, be original—but don't be self-indulgent about it. A song like 'Cynthia' has such great imagery in the chorus. It tells a beautiful story. 'Dark Angel' has the most haunting string arrangement and harmonies. 'Bad Timing' is a song we can all relate to. Without being pretentious, *Five Days in July* gently broke new ground and delivered a package of undeniably well-crafted, catchy songs."

Interestingly, Murdoch has been working with John Whynot, who has been Blue Rodeo's producer of choice over the last decade or so. After his new string of live dates, Murdoch will go to Montreal to work with Whynot on material for a new album. But don't expect to see it all that soon, as *Between the Lines* only came out a few months ago. ☐

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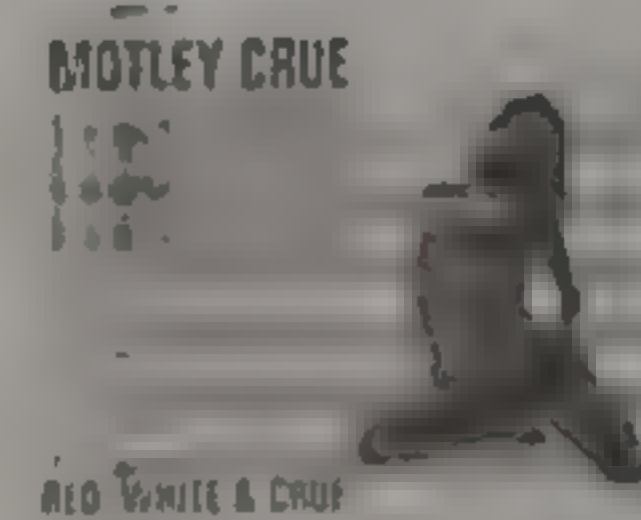
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# top 10 cd's

- 1) **U2**  
HOW TO DISMANTLE AN ATOMIC BOMB
- 2) **GWEN STEFANI**  
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- 3) **EMINEM**  
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- 4) **SHANIA TWAIN**  
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- 5) **RAY CHARLES**  
GENIUS LOVES COMPANY
- 6) **BIG SHINY '80'S**
- 7) **KEITH URBAN**  
BE HERE
- 8) **SUM 41**  
CHUCK
- 9) **BIG SHINY**  
TUNES 9
- 10) **MUCH DANCE**  
2005

# NEW SOUNDS

THE MARK INSIDE  
*STATIC/CRASH*  
(MAPLEMUSIC)

I have to admit, I'd never realized just how much "new rock" had actually changed rock until I had the chance to hear a rock 'n' roll band that just wanted to, uh, you know... rock. Indeed, when held up against the Franz Ferdinands and Killers and Metrics of the world, this debut release from Whitby, Ontario's the Mark Inside seems downright simple, almost minimalistic—no crazy keyboards, no macho-disco-strut drumbeats, no fancy guitar effects or pedals, just good old bluesy head-bobbing rock. And wouldn't you know it? It feels good to get back to the basics.

*Static/Crash* bursts out of the gate hard with "Carousel," a wall of fuzzy, trebly guitar belting out lilting, snappy staccato while lead singer Gus Harris's raspy, almost whiny vocal work bobs and weaves overhead, evoking memories of Mike Caldwell on the smalls' debut album. But the balls don't really hit the wall, so to speak,

until the heavily blues-influenced "Sweet Little Sister," which just makes you want to steal a pickup and drive out to the country to kick up some serious dust, one hand on the wheel and the other pounding out the beat on the dashboard.

Of course, when you flirt with convention, you run the risk of sounding conventional, and *Static/Crash* isn't without its clunky and/or unremarkable moments—mostly during the slower think-tunes like the sleepy "Life on the Atlas" and the even sleepier "Screaming; Drowning; Haunting"—but these moments are admirably few in number. And in between? Nothing but rock. That, unbelievably, doesn't even need a keyboard. ★★ ★ —CHRIS BOUTET

JESS KLEIN  
*STRAWBERRY LOVER*  
(RYKODISC)

Judging by the glassy-eyed-doll-surrounded-by-black cover, you'd almost think folk/country songstress Jess Klein

had taken a turn for the macabre—or, at the very least, been listening to a lot of late-'90s Korn and infused it into her new album, *Strawberry Lover*. Of course, you'd be really wrong—instead, Klein delivers a series of songs that dance dangerously close to new country, with not much in the way of macabre to be found anywhere.

Now, to be fair to Klein, she sounds more like Pete Yorn doing new country than normal new country, but it's still a disconcerting detour for someone who seems as talented as Klein does. There are a few standout songs—the laid-back title track, for instance, and the catchy, reggae-inspired "Soda Water"—but there are also a lot of songs that sound perilously close to something you might hear at a wedding in Lamont.

In the end, it's definitely better than the standard country fare available on mainstream radio these days, but it still shares too many disturbing similarities to be anything noteworthy. Perhaps if Klein had been a bit more macabre, or just taken more chances in general, it would be a different story, but as it is, *Strawberry Lover* is a series of misses punctuated by the odd flash of good. ★★ ★ —DAVE BERRY

TERRANOVA  
*DIGITAL TENDERNESS*  
(MINISTRY OF SOUND)

Here's one thing electronic music has going for it: even at its most uninspired, it still generally sounds pretty inoffensive. Case in point: *Digital Tenderness*, the new CD by trip-hop outfit

Terranova (the brainchild of Berlin-based DJ Fetish), which manages to be consistently "listenable" even though it doesn't contain a single memorable song or musical idea, in 47 minutes of gently, lulling, melancholy minor-key compositions. (The scariest thing about the disc is the ridiculous album cover, an ugly photo of a white plastic grenade against a bright pink background.) If they played Muzak in the Warp Record office building, this is what it would sound like.

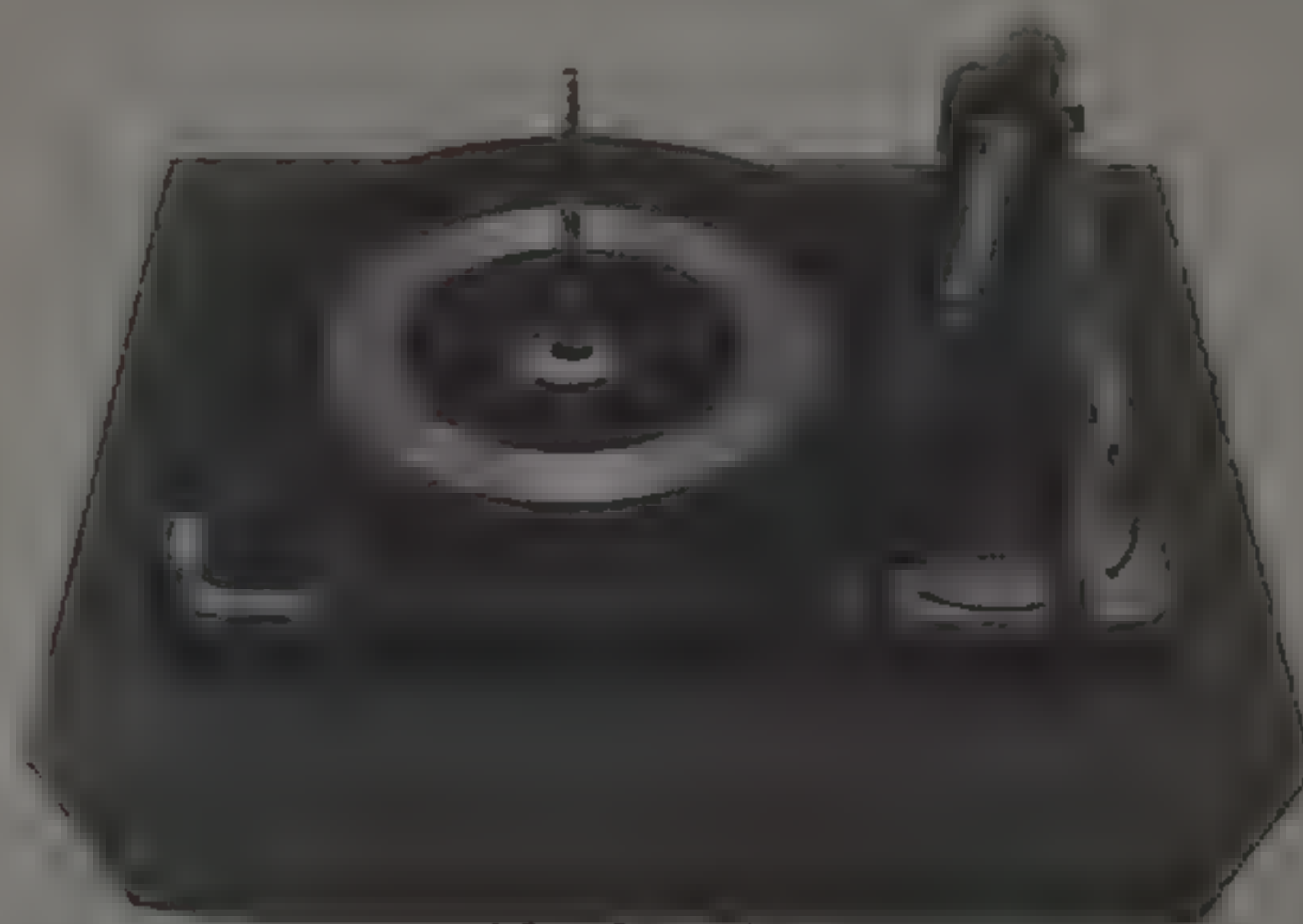
Modern hipsters like to laugh at those corny old '60s easy-listening LPs their parents used to buy—*Music to Drive By*, *Music to Eat By*, *Music to Do Housework By*. But *Digital Tenderness* really isn't that different—just listen to the press release: "This album should be listened to while getting dressed, undressed, making love, smoking, drinking, driving, ironing and as loud as possible." Excuse me—"ironing." Oh yeah, man, when I unfold my ironing board, I likes to crank that trip-hop up! How did electronic music manage to reach middle age before I did? ★★ ★ —PAUL MATWYCHUK

EMM GRYNIE  
*SONGS OF LOVE AND DEATH*  
(OUTSIDE)

Considering this album consists of nothing but covers, the cynics among us will probably assume it's a tired, uninspired cash grab from an artist whose creativity has waned. Add in the fact that the songs were all originally recorded by Irish bands (from

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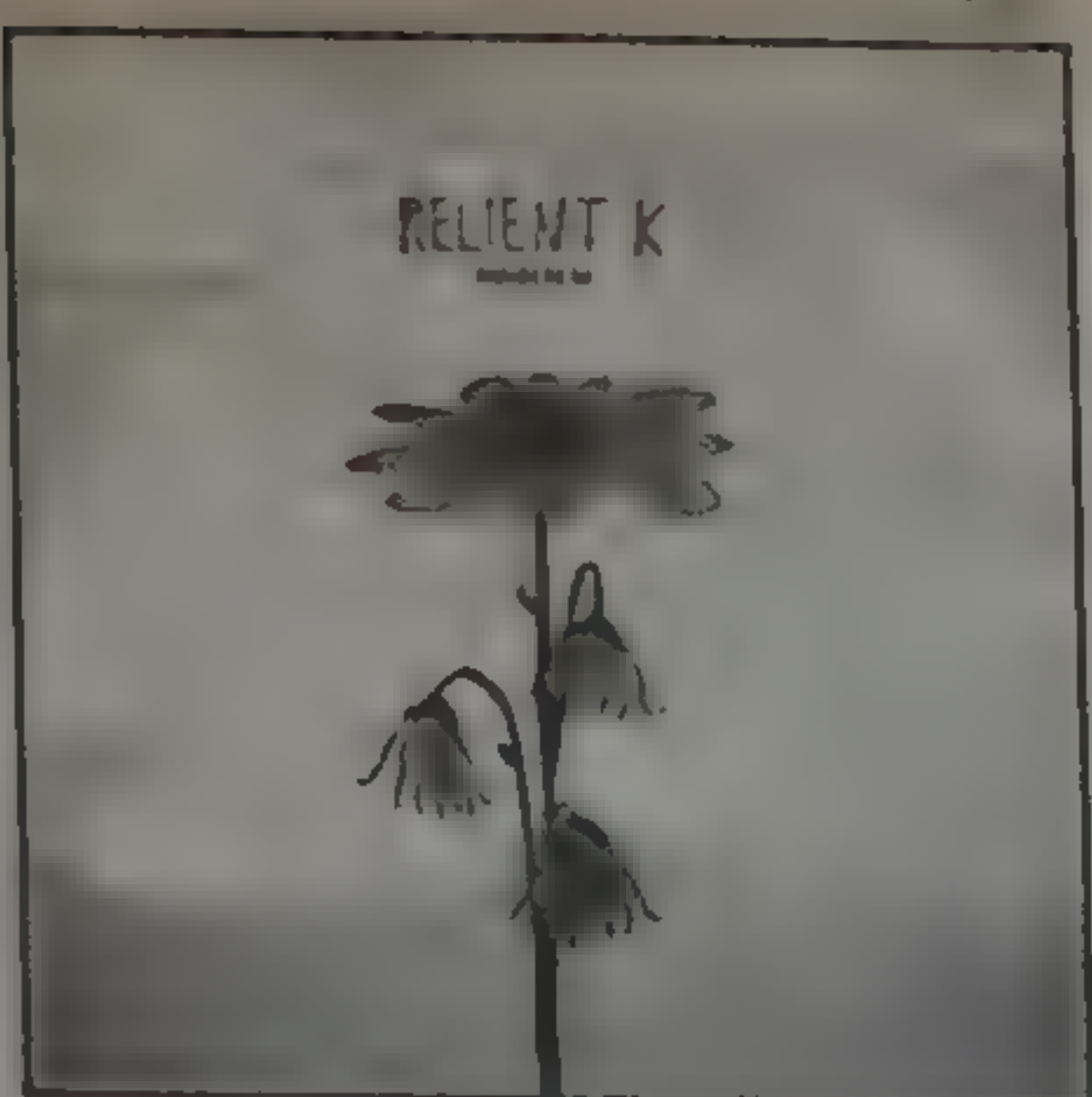
top 10 sellers

01. s/t black mountain	06. world of echo arthur russell
02. i'm wide awake, it's morning bright eyes	07. nothing's lost styrofoam
03. free for all no hands	08. the great destroyer low
04. digital ash in a digital um bright eyes	09. funeral arcade fire
05. trials & errors magnolia electric co.	10. i am a bird now antony & the johnsons

# top 10 dvds

- 1) METALLICA
- 2) ALIEN VS. PREDATOR
- 3) SKY CAPTAIN & THE WORLD OF TOMORROW
- 4) MARRIED WITH CHILDREN: SEASON 3
- 5) FORGOTTEN
- 6) VILLAGE
- 7) ANCHORMAN: LEGEND OF RON BURGUNDY
- 8) PREDATOR 2 (2DVD)
- 9) I, ROBOT
- 10) GHOST IN THE SHELL 2: INNOCENCE





Thin Lizzy to the Corrs to Gilbert O'Sullivan) and you've got a disc that most self-respecting music fans would approach with the same caution as they would a bag full of poisonous spiders.

And, well, their fear is pretty much justified. That's not to say this album is horrible (it's actually pretty mediocre); it's just that... well, why? Why would you want to listen to an album of Irish covers by Emm Gryner? Gryner doesn't bring a lot to any of the songs, with the exception of the Corrs' "Breathless," which she absolutely murders. It wasn't that good a song to begin with, but when you slow it down and sing it like a gin-sipping lounge singer, you don't exactly improve it. ★★ —DAVE BERRY

#### VARIOUS ARTISTS KUNG FU: REGGAE VS. THE MARTIAL ARTS (TROJAN)

Though at first glance this seems like an album made for people who don't find Carl Douglas's "Kung Fu Fighting" quite cheesy enough, there's actually more to this remastered collection of kung fu standards played by reggae

stars than kitsch value. Sadly, that little bit more still doesn't make this disc anything more than a kitschy, ironic oddity.

Although the liner notes claim, "The whole foundation of the reggae business is Chinese," you sure couldn't tell from this album. With the exception of the aforementioned "Kung Fu Fighting," which actually benefits from a proper reggae makeover, the rest of the songs lose a lot in translation. The reggae vibe completely removes any sense of the string-and-gong sound that is typical of what you could call "kung fu music"; the mysteries of the ancient Chinese art are lost amid the horns and guitars of modern Jamaican music. To be fair, the songs do stand up well as reggae tunes in and of themselves, but really, these artists could have just written them themselves, and saved us all the kung fu corn. ★★ —DAVE BERRY

#### RELIENT K MMHMM (CAPITOL)

Once upon a time, God hated rock 'n' roll—like, really hated it, fire-and-brim-

stone-style. But soon He saw career opportunities in the genre and embraced it wholeheartedly (see Creed), and most recently He's apparently decided to branch out into punk with Relient K, a typical pop-punk band in every way aside from the fact that they're totally Christian. With their latest and fourth album, *MMHMM*, Relient K continues to refuse to push any sonic boundaries, preferring instead to stick with those nasal choruses and other typical emo-but-not-emo flourishes.

Props to JC abound in the CD booklet and in Relient K's passively preachy lyrics ("I think you know what I'm getting at/I find it so upsetting that/The memories you select/You keep the bad but the good you just forget"). The music, meanwhile, is mildly enjoyable, with some unexpected keyboard work and a smattering of drum machine showing up here and there, but their musicianship is certainly nothing they had to sell their souls to Satan to receive. It'd be easy to write them off simply because of their religious preferences, but really, this album merely treads the baptism water. ★★ —CHAD HUCULAK

## QUICK SPINS BY WHITEY AND T.B. PLAYER

#### Revolver Turbulence (Sextant)

Revolver is a damn good name for this band because, in reviewing this album for you, our beloved readers, I feel like I've taken a bullet. The songs are bad, the playing is boring and the artwork is helpless. The blame for this coiled steamer lies in the hands of one Nick Walsh, ex-lead singer for Canada's most embarrassing musical export, Slik Toxik. Nick, who appears to be a bit of a control freak, wrote, produced and designed this turd-lump all by himself. I hope his mother's proud. Hey, Nick, 1990 called and even they don't want you back.

#### Bettie Serveert Attagirl (Minty Fresh)

A great mishmash of styles. Singer Carol van Dyk can belt it out, but doesn't oversing. They use samples and beats to great effect, without having them take over. Sometimes lounge, sometimes college rock, but without resorting to kitsch or trying to be too difficult. A big, fat happy medium.

#### Ridley Bent Ridley Bent (MapleMusic)

A little bit hip-hop, a little bit country. I'd be way more excited about this if it didn't sound so much like Buck 65.

#### The Dope Poet Society ProIntelPro: Promote Intelligence Program (Justus League)

Everyone already knows that the war on terror is a joke, and everyone knows that George Dubya stole at least one election. But TDPS wants you to really, really know. They want you to know the shit out of it. And that's okay. It's good to believe in something. The rhymes here are cool,

even if it does sound a little dated. If only they'd have left out the damn skits....

**Danko Jones**  
*The Magical World of Rock with...* (Bad Taste)  
I like Danko Jones! I wanted so very badly to care about whatever it is he's prattling on about here. But, alas, I do not.

**Kingston Fog**  
*You'll Never Win, Love Always, God* (Independent)  
There are some pleasant strumalongs mit string accompaniment and tinkly tinkly on this one, but Rick Devereux's drunken Foghorn Leghorn vocal act ultimately dooms it to the shiteheap.

**Judas Priest**  
*Angel of Retribution* (Sony)  
They can still deliver the rock even though they now sag and ooze out of their gay harnesses. A nice slice of Screaming for Vengeance-style British metal!

**Pocket Universe**  
*Primal* (Fyrewind)  
This disc is awesome! It sports the most hilarious Photo-shop disaster artwork ever, complete with embossed filter typography/lens flare. You know that weird eyeliner guy who fills every available ear with blah-blah about chakras, auras and crystals 'n' shit? The guy who dresses like a pirate or a vampire, wears a cape in public and thought *The Crow* was "pretty bitchin'"? Well, that guy and his old lady are now 40 and they've made an album—a pleasantly fruityloops concoction of ambient industrial hump-hump. The best part is that they are totally serious! You should buy one!

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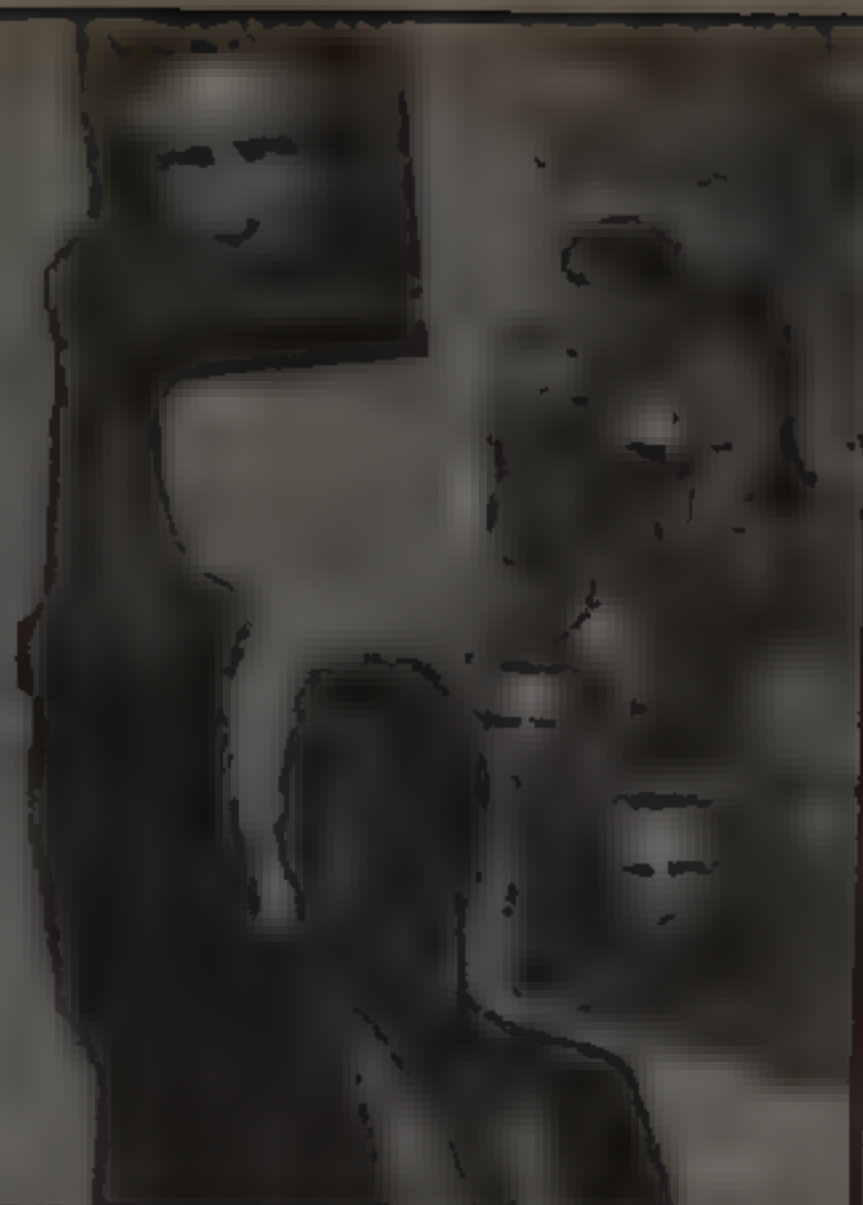
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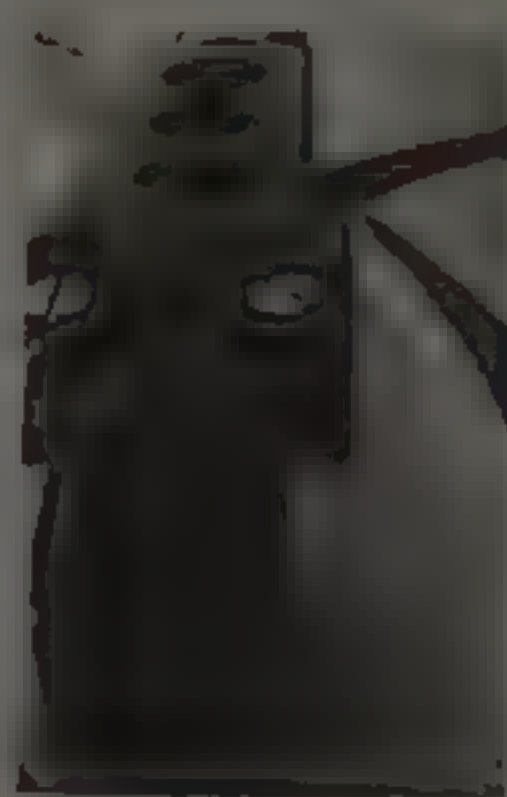


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## MUSIC



bpm

By DAVID STONE

### Here's Lucci

A lot of bedroom DJs dream of playing at a massive club or headlining a huge party. But few ever get a chance to play alongside the biggest names on the global party circuit, much less do it every summer in an island paradise. Such is the luck of **DJ Lucci**.

He might not be a marquee name like Danny Tenaglia or Judge Jules, but every year Lucci makes the heated-up

clubbers who descend upon the Spanish island of Ibiza swoon over his deft mixture of late-night electronic funk, which brings together funky house, progressive and tech house in equal measure. He's held down a residency at the notorious hedonist club Manumission and its sister lounge Bar M for the last six years, and even Tenaglia—often called “the DJ’s DJ”—has admitted to enjoying Lucci’s sets, “doing a bit of trainspotting” in the process.

Local clubbers will have a chance to experience Lucci’s kind of magic next Thursday (February 10) at Rum, where he’ll be headlining the first of three Key to Ibiza parties being produced by United and Bear Promotions. Everyone who attends will be entered into a grand prize draw for a seven-day guided trip for two to the Mediterranean dance music mecca, which will also include admission to some of the most exclusive clubs on the island.

Although the trip might be reason

enough for people to come out, Key to Ibiza should still prove to be a monster party in its own right. Lucci is a name on the rise, and if you don’t believe that, consider this: a recent appearance in Dubai was so rammed out it caused a traffic jam.

But Ibiza doesn’t rock all year round, though. During the winter, Lucci heads to the U.K., where he holds down a residency at the Loft, located in Maidstone in southeast England. No matter where he plays, though, Lucci seems to bring the heavyweights into his orbit. Benji, Tong, Tiësto, Erick Morillo, Carl Cox and John Digweed are only a few of the names he’s played alongside.

Another DJ who should be on that list is **Roger Sanchez**, who returns to Edmonton tonight (Thursday) for the third time, again as a guest of Connected Entertainment. Our city appears to have become one of Sanchez’s favourite destinations, and considering he’s played damn near everywhere on the planet, that’s a tall compliment. Like Lucci, Sanchez favours a more eclectic approach behind the decks, which adds up to a storming good time on the dancefloor.

For those who might be thirsting for something more experimental, tonight also offers the electro-rock fusion of Kompakt recording artist **Jake Fairley** down at the Victory Lounge, who plays a live set as a guest of Nik Seven’s **Nrmls** Wlcm club night. Based out in Toronto, Fairley has attracted notice for his wicked album *Touch Not the Cat*, which takes minimal techno on a populist bent, and his string of singles for the Sender and Dumb Unit labels.

In fact, live performances seem to be all the rage on the underground club night scene, with **Nrmls** Wlcm also presenting Ghostly recording artist **Matthew Dear** at the Victory on February 24, and Subterranean Sound inviting local producer **Cartridge** and his new band **Laser-snake** to bring their “videogame funk rock” at their Focus Thursdays residency on February 17. Better get my guitar out of the closet soon, I guess. ☺

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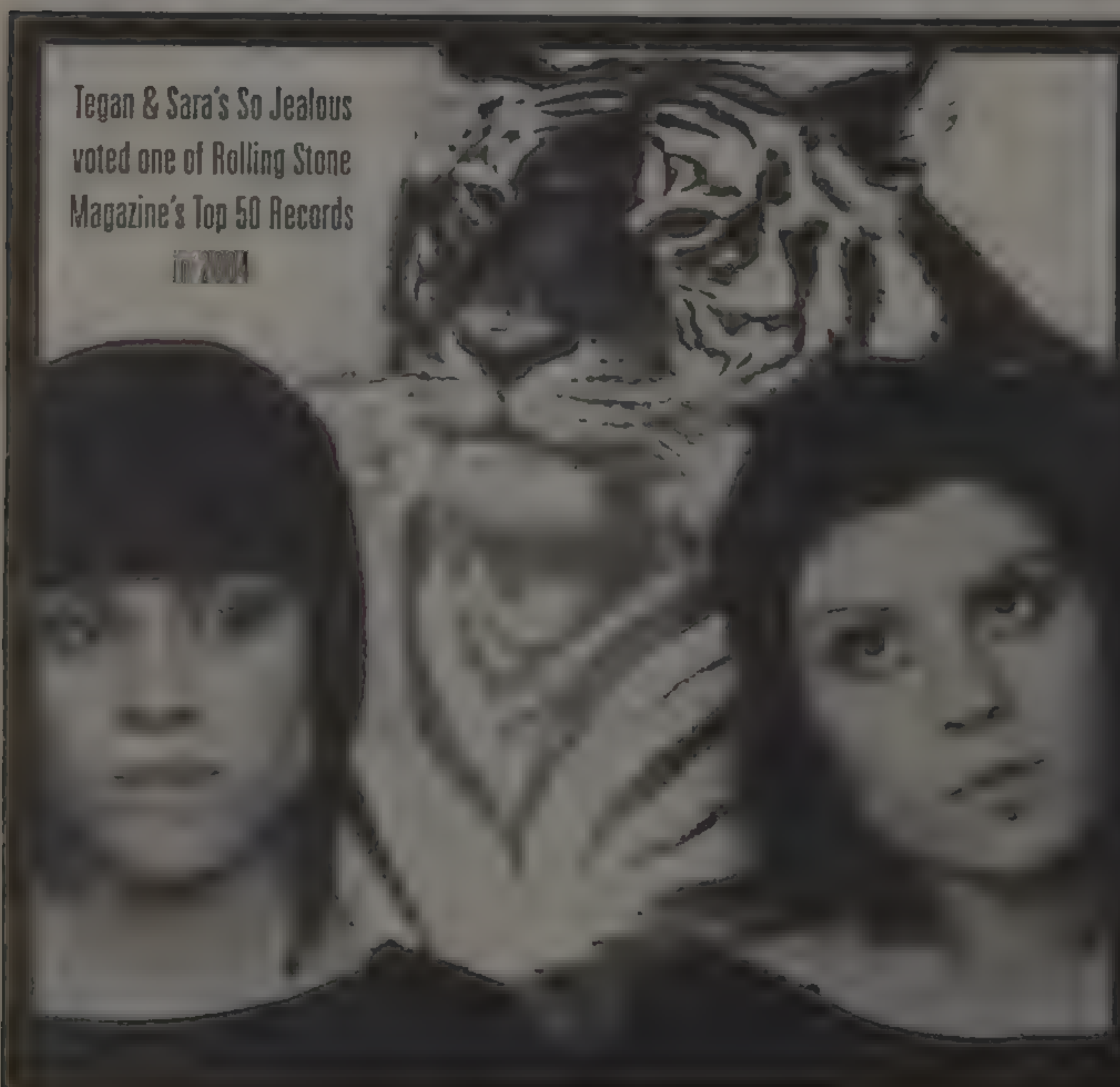
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# Affirmative action

Anti-corporate hoaxsters the Yes Men puncture globalization rhetoric with impish pranks

By JOSEF BRAUN

American political activists Andy Bichlbaum and Mike Bonanno believe there's a crucial distinction between identity theft and identity correction. This distinction is actually the first thing you see when you visit their excellent website (theyesmen.org), a statement clarifying that while the former involves "small-time criminals impersonating honest people in order to steal their money," the latter occurs when "honest people impersonate big-time criminals in order to publicly humiliate them." The reasoning might sound shaky at first, but it's possible that this distinction may be the only thing keeping them out of jail.

Bichlbaum and Bonanno are founders of the movement that gives the new documentary *The Yes Men* (which finally plays Edmonton next weekend at Metro Cinema) its title. Directed by Dan Ollman, Sarah Price and Chris Smith (the latter two made *American Movie*), *The Yes Men* follows a series of daredevil pranks in which Bichlbaum and Bonanno impersonate spokespersons for groups like the World Trade Organization. The pranks were conceived accidentally after visitors to the Yes Men's mock-WTO website thought they had clicked on the real WTO website and began sending them invitations to attend and speak at economic conferences—invitations the Yes Men eagerly accepted.

Bichlbaum and Bonanno's origi-

nal idea was to increase awareness of unjust or inhumane practices within such organizations by presenting proposals that would seem utterly outrageous (phallic objects and jumpsuits were involved) but were in fact essentially in keeping with policies or ideologies already in place. The idea backfired when instead of throwing them out, none of the attendees at these conferences seemed to get the joke. However, Bichlbaum and Bonanno simply took that as motivation for even more outrageous propositions—for instance, McDonalds producing hamburgers made from recycled human waste and selling them to the third world. If the jokes are lost on most of their original targets, *The Yes Men* finally corrects any confusion and provides a very funny, educational and inspiring if somewhat slapdash film.

I spoke with Bichlbaum by phone on Monday morning. He currently lives in Paris.

**Vue Weekly:** Do you find it a little easier on your political conscience to live abroad?

**Andy Bichlbaum:** When I'm back in the U.S., I find myself thinking only about Bush and this current situation. But it's nice to have the distance to realize that the U.S. has been doing terrible things to the world for a long time and it's not really a new thing. A bit of perspective, I guess. One thing that's comforting is to real-

ize that in the 1890s under McKinley, the Philippine War was every bit as bad as what's going on in Iraq. And that was followed by the most progressive time in all history, in which the U.S. invented the idea of the welfare state and socialized healthcare. So the future can't necessarily be predicted based on what's going on now.

**VW:** Would a shift in political climate in the U.S. make you want to move back?

**AB:** Of course. I'm not dogmatic about it. It would be easier to go

**PREVIEW DOCUMENTARY**

back psychologically if there was a shift. It's just a real oppressive feeling there right now.

**VW:** People have accused Noam Chomsky of being anti-American, and he usually says something along the lines of how he believes the U.S. is in many respects the freest country in the world, but their concentration of power is deeply corruptive. Yet there's no reason to believe other countries would behave better in similar positions.

**AB:** That's a smart response. There are certain ways in which the American legal system is superior to most. In terms of freedom of speech, the U.S. is unparalleled. There were recent crackdowns on free speech in France, for example, that are completely shocking to an American.

**VW:** Listen, I should start asking

you questions about *The Yes Men*.

**AB:** Oh, right.

**VW:** Once you realized that your exploits would be the focus of a film with the potential to reach a large audience, were you ever concerned for your anonymity?

**AB:** No. We've always been about publicizing issues using the media. And we're still going to be able to do what we do. We just might have to wear a little disguise or something. Besides, there's nothing special about us; lots of people can do this.

**VW:** But you know there's this revealing moment in the film where you mention how you're more drawn to being satirical than being sincere. So I get the impression that pulling pranks is perhaps an important way of life for you.

**AB:** Well, it is very fun to do. And the fact that it's useful in some way makes it more fun. But we'd have to be as famous as Michael Moore for there to be any real threat of people recognizing us.

**VW:** How did you feel about having Moore in the film? Honestly, for me, having Moore pop up in the middle felt a bit like credentializing or something. And he's become such an icon and a divisive figure that his presence is really conspicuous.

**AB:** We didn't think of that really, but it does seem to in fact be true. Some people have apparently walked out of theatres after seeing him.

**VW:** Were you happy with the film overall?

**AB:** Yeah. It's really fun to watch. That's the main thing. It's too bad that we couldn't get across very much information about the WTO. But I don't think it would have been as funny a film. The value in humour is that it can get people intrigued and hopefully go out and learn more on their own.

**VW:** When you reflect on the lack of response to some of the outrageous things you've proposed at conferences while disguised as WTO spokesmen, does it change how you look at people and their ability to compartmentalize their logical, ethical and business sensibilities?

**AB:** I think it's not so much that they leave their logic at the door as that they live with this corporate logic all the time. And a lot of what we were saying really fell within the periphery of that logic. We actually sent out some e-mails to try and establish whether or not anyone had noticed anything funny about our talk, and I remember this one guy mentioned that we'd spoken about voting, but that it was in a context to make markets more efficient so it seemed normal enough. In fact, we proposed that corporations should buy votes from people directly instead of going through the inefficient campaign finance system. So it may have sounded a bit unorthodox, but it was finally just a detail in a broader plan that apparently seemed to fit. Our versions of corporate globalization or whatever you want to call it were just not that extreme.

**VW:** But if you believe the aver-

age human is without malice and wants to be basically humane....

**AB:** I think most of these people believe that these economic practices will actually be humane. They certainly have books that tell them that. I mean, Milton Friedman says just let the market run itself and everything will work out for the poor.

**VW:** Right. What have you been doing since the film's release?

**AB:** Mostly we've been promoting it. It's been really fun. And we've managed to expand our dialogue with activists along the way. And we got arrested accidentally! We crawled under a fence just as a funny thing to do, but crawling our way into the World Economic Forum area just as Tony Blair was giving a speech turned out to be a rather serious matter, at least temporarily.

**VW:** Has the film allowed you to look back and learn more about how to do what you do better?

**AB:** Yeah, we've learned to be more systematic. We're co-operating more with other activist groups and that's really rewarding because then we don't have to rely solely on our own sensibilities.

**VW:** But you still feel strong about the direction you're taking.

**AB:** Mostly. Though we recently had to learn a lesson about satire and its efficiency. During the election, we had this big fake campaign bus that we drove around, and by the end we realized it was a poor way to campaign against Bush because nobody saw that we were satirizing him. I guess his policies are so insane that no one could tell we were parodying them. But in contrast, the film had exactly the effect we wanted. I mean, obviously, the first audience who experienced our pranks didn't get it, but the secondary audience did.

**VW:** But at the end of the day, even if the results vary, I suspect that you really also enjoy the prank for prank's sake.

**AB:** [Laughs.] Oh yeah. Good call. It's just very fun to do.

**VW:** Can you see that tracing all the way back to, I don't know, your childhood?

**AB:** Yeah. I was painfully shy as a small child, but by high school I got very into pulling pranks to see what would happen. I was really into telling lies and seeing how far it would go. Like, once, I remember telling everyone that my grandfather was the Ayatollah Khomeini. For no apparent reason. I just kept at it and no one believed me at first, but after insisting for about two weeks some people started believing me. I still have no idea why I did that. But what I like about the film is that hopefully it shows that anything that you enjoy doing can still be done with some political goals in mind. Even pranks. ☺

## THE YES MEN

Directed by Dan Ollman, Sarah Price and Chris Smith • Featuring Andy Bichlbaum and Mike Bonanno • Zeidler Hall, The Citadel • Fri-Mon, Feb 11-14 (7pm) • Metro Cinema • 425-9212



# Inside *The Sea Inside*

Filmmaker Alejandro Amenábar talks about euthanasia, religion and the afterlife

BY JOSEF BRAUN

With *The Sea Inside*, 32-year-old filmmaker Alejandro Amenábar has progressed from the vertiginous mind games of *Open Your Eyes* and the wonderfully realized spooks of *The Others* to arrive at a tale as deeply concerned with questions of death, confusion and desire as its predecessors, but one that asks these questions in the very sober light of contemporary reality. *The Sea Inside* tells the story of Ramón Sampedro, who, in the mid-1990s, ended a 30-year battle for his right to die. Sampedro became quadriplegic in his twenties, the tragic result of a swimming accident, and in the film, Sampedro is played by Javier Bardem (*Before Night Falls*, *The Dancer Upstairs*), whose beautiful figure and pronounced physical pres-

ence makes the loss of Sampedro's body that much more poignant.

But it's Bardem's performance, one restricted entirely to the actor's singularly expressive face and voice, along with the equally sensitive performances of his co-stars, who portray a variety of characters continually confronting Sampedro with every conceivable response to his request for euthanasia, that lend

at the heart of his characters and themes. His emotional sophistication shines through the film's flaws. *The Sea Inside* defends Ramón's right to die, but it doesn't excuse what can be seen as the selfishness of suicide. Bardem and Amenábar treat Sampedro as a fully rounded character, not as a prop.

I spoke with Amenábar by phone Tuesday morning.

**Vue Weekly:** Did *The Sea Inside* arise from an aesthetic or a political motivation?

**Alejandro Amenábar:** It was never meant as a political film. It was the very intimate aspects of this story that interested me, not the legal ones. But of course the topic is still a very political one.

**VW:** Have you seen *The Barbarian Invasions*?

**AA:** Yeah, I loved it.

**VW:** I think both films offer significant contributions to the euthanasia debate because they don't finally convince their protagonists to live. Movie conventions would have it otherwise, I think.

**AA:** The first question I asked myself was "Would I want to live if I were in Ramón's condition?" I think I'd want to live. But I also think he was right when he said his life belonged to him, not to any social, religious or political group. This is something he'd been thinking for 30 years, and to me he seemed very rational when he said that he wanted to die. I respect his choice even if I'd choose differently. Of course, you never really know these things until you're in that situation.

**VW:** The contradictions raised in your film about Spain being a supposedly secular nation should be very resonant with Canadians right now because we're locked in this national debate about same-sex marriage.

**AA:** Yes, there is crossover in these hot topics. You know, there was a very controversial case recently in France where a young boy was paralyzed after an accident and could only blink one eye. He asked for death and his mother and a doctor helped him. These are all very modern dilemmas and I think it's important we propose diverse perspectives.

**VW:** As opposed to propaganda.

**AA:** Yet some might see this film as propaganda. It's complicated. I respect Ramón's choice, but I didn't want the film to be an insult to those with disabilities who try to live. Ramón clearly states that he's speaking exclusively for himself. So I tried to keep a balance. Nevertheless there have been statements from the Vatican calling the film offensive and propaganda. But I think the very idea of a movie about euthanasia is probably offensive to them.

**VW:** Does the Catholic Church retain influence on Spain's film

industry?

**AA:** They have in the past. Buñuel, for instance, had many problems with the religious iconography in his films—and he considered himself an atheist. But when you go to church on Sunday these days, it's nearly empty. And anyway, even if a Catholic sees this film, I really believe they can still identify with the characters and their opposing attitudes.

**VW:** Did you deliberately select Javier Bardem for Ramón to play against his physicality?

**AA:** It was really my producer's idea, because he believes Bardem to be the greatest actor today in Spain, and I agree. A genius. I wasn't sure

makes the story moving.

**VW:** We spoke earlier about the commonality of protagonists existing under strict, very particular limitations in your films. But do you feel there's a shared set of questions that all your films ask?

**AA:** Three of my films feature characters whose decisions hinge on what lies after death. So there is this constant question as to how we behave depending on this factor.

**VW:** The stories told in *The Others* and *Open Your Eyes* make me suspect your views on the afterlife differ from Ramón's atheistic ones.

**AA:** I think they're quite similar actually. Ramón said he wanted to cross the line even if beyond it

**"There have been statements from the Vatican calling the film offensive and propaganda. But I think the very idea of a movie about euthanasia is probably offensive to them."**

—ALEJANDRO AMENÁBAR, DIRECTOR OF *THE SEA INSIDE*

mainly because of his age. I didn't want the audience wondering why a 35-year-old was playing someone in their fifties. But what finally matters is that Javier really goes deep into the soul of a character. And he entered a very long, difficult process to find Ramón. Not only because of the physical limitations, but because Ramón is like a rock; he never changes his mind. Javier eventually understands the long journey that led Ramón to this point, and then he became very relaxed and peaceful, as Ramón was.

**VW:** How did you feel about this central character who doesn't change?

**AA:** Well, the characters around him change. To me, that's what

there's nothing. Even the nothing made sense for him. To me, it makes sense also. I consider myself agnostic. I don't know if there's an afterlife, but my suspicion, my intuition is that there is not—yet living still makes sense. I respect religious ideas but I think they can be a way to run from reality. I remember as a child being told not to worry about death because there's something beyond I'm saying the same thing: you don't have to worry, even if there's nothing beyond. ☺

**THE SEA INSIDE**

Directed by Alejandro Amenábar •  
Written by Alejandro Amenábar and  
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**UNIVERSAL PICTURES PRESENTS A FILM BY JULIAN ARAPRAZ "HOTEL RWANDA" CASTING BY JULIAN ARAPRAZ COSTUME DESIGNER JULIAN ARAPRAZ EDIT**



# The Holden age of Hollywood

Melancholy fairytale *Sabrina* kicks off EFS tribute to William Holden

By PAUL MATWYCHUK

*Sabrina* begins with an iconic image: Audrey Hepburn—25 years old when she made the film, looking even younger and prettier—nestled, bare-legged, in the crook of a tree, a wealthy daughter yearningly waiting at the elegant party taking place in the main house. She's got a crush on David Larrabee (William Holden), a shallow, irresponsible playboy whose many faults fail to register in her adoring eyes. And as a servant's daughter, Sabrina fails to register in David's eyes either—he's much more interested in taking debutantes out for drunken rides in his sports car. But when Sabrina spends a few months in France at a cooking school, not even David could miss her new air of confidence and Parisian elegance.

If *Sabrina* were made today, I bet the film would concentrate on that part of the story—the Cinderella fan-

tasy about the humble poor girl who gets miraculously transformed into a princess. (Audrey Hepburn would enact this fairytale again just three years later, as a librarian who gets turned into a supermodel, in *Funny Face*, and then yet again as Eliza Doolittle in *My Fair Lady*.) In fact, *Sabrina* was made today, or at least in 1995, a film that worked so hard on its own Cinderella project, transforming the pretty but thoroughly uninteresting British actress Julia Ormond into "the next Audrey Hepburn," that

## REVUE CLASSICS

instead it wound up resembling one of Cinderella's ugly stepsisters, sweating and straining in a vain effort to fit into the glass slipper.

The creators of the *Sabrina* remake (starring a dull-as-dishwater Harrison Ford) failed to realize that the film's *real* Cinderella is David's sober, business-minded older brother Linus, played with endearing awkwardness by a bowtied Humphrey Bogart—cast against type, but not against upbringing, as a New England aristocrat. The part was originally written for Cary Grant, but the counterintuitive casting of Bogart works spectacularly in the film's favour—Grant is such a

ladies' man that when Linus is faced with the prospect of having to give up Sabrina, who he's begun to fall in love with, you'd figure that with Grant's looks and charm, he'd have no trouble finding someone new. But Bogart—middle-aged, craggy-faced, not very tall, bad lips—really sells the idea that Sabrina is Linus's last, best chance for romantic happiness; he brings a genuine sadness and loneliness to the scene where he asks Sabrina, who at that point is still ostensibly David's girlfriend, to teach him a few phrases in French, including "I wish I were my brother."

**SABRINA KICKS OFF** the Edmonton Film Society's winter series of classic film screenings this Monday (February 7) at the Provincial Museum Auditorium. This season's schedule celebrates the work of William Holden and Kirk Douglas, two Hollywood leading men with an unusual flair for playing flawed or downright ugly characters. Besides *Sabrina*, the EFS will be showing the following William Holden vehicles: the 1962 spy thriller *The Counterfeit Traitor* (February 21); *The Bridges at Toko-Ri* (March 14), a slick, big-budget adaptation of James Michener's Korean War novel; and *Born Yesterday* (April 4), featuring Judy Holliday's still-delightful



Humphrey Bogart, Audrey Hepburn and William Holden in *Sabrina*

turn as a dumb-blonde bimbo looking to improve her mind.

The Kirk Douglas lineup is even stronger. *Young Man With a Horn* (February 14) is an atmospheric jazz picture, directed by that reliable studio craftsman Michael Curtiz, featuring Douglas as a sort of matinee-idol version of alcoholic trumpet virtuoso Bix Beiderbecke. The sexism of the script, in which sexy bad girl Lauren Bacall drives Douglas to drink while virginal good-girl Doris Day rescues him from the gutter, is a little retrograde, but it's good, melodramatic fun all the same. Much better is 1949's *Champion* (March 7), one of Douglas's big breakthrough roles, and the one that indelibly imprinted him with his "heel" persona—he plays an ambitious boxer who eventually screws over everybody who ever helped him on his way to the top. The title, you see, is ironic.

The screening of *20,000 Leagues Under the Sea* (March 21) is a special treat for movie fans—here's a rare chance to see this wonderful, colourful Disney production, the granddaddy of today's summer special-effects blockbusters, on the big screen. And finally, the series concludes with *Seven Days in May* (April 11), one of the best of that whole wave of films that popped up in the 1960s—*The Best Man*, *Dr. Strangelove*, *Fail-Safe*, *Advise and Consent*, *The Manchurian Candidate*—full of paranoid political scenarios and steely power struggles enacted by a host of brushcutted character actors in epaulets staring each other down in secret Pentagon conference rooms. In this one, Kirk Douglas battles rogue general Burt Lancaster and his plot to overthrow the U.S. government in order to "save" it. God, where's Burt Lancaster these days when you really need him? ☺

2 ACADEMY AWARD NOMINATIONS  
BEST FOREIGN FILM

★★★★★  
ONE OF THE BEST  
PICTURES OF THE YEAR.  
—TODD DAVID SCHWARTZ,  
CBS RADIO



LES CHORISTES  
LES CHORISTES

PG

IN THEATRES FRIDAY, FEBRUARY 11TH!

TONY JAA IS  
THE LONG OVERDUE  
ANSWER TO BRUCE LEE  
AND JACKIE CHAN.  
—Time Magazine

"ON PAR WITH THE  
BEST MARTIAL ARTS  
EVER UNLEASHED  
ON THE SCREEN!"  
—Barry Knowles,  
Ain't It Cool News

TONY JAA  
ONE-BAK

THE THAI WARRIOR

A New Warrior Is Born.



IN THEATRES FEBRUARY 11TH!



## Thai Massage Workshop

February 11, 12, 13. Cost \$107

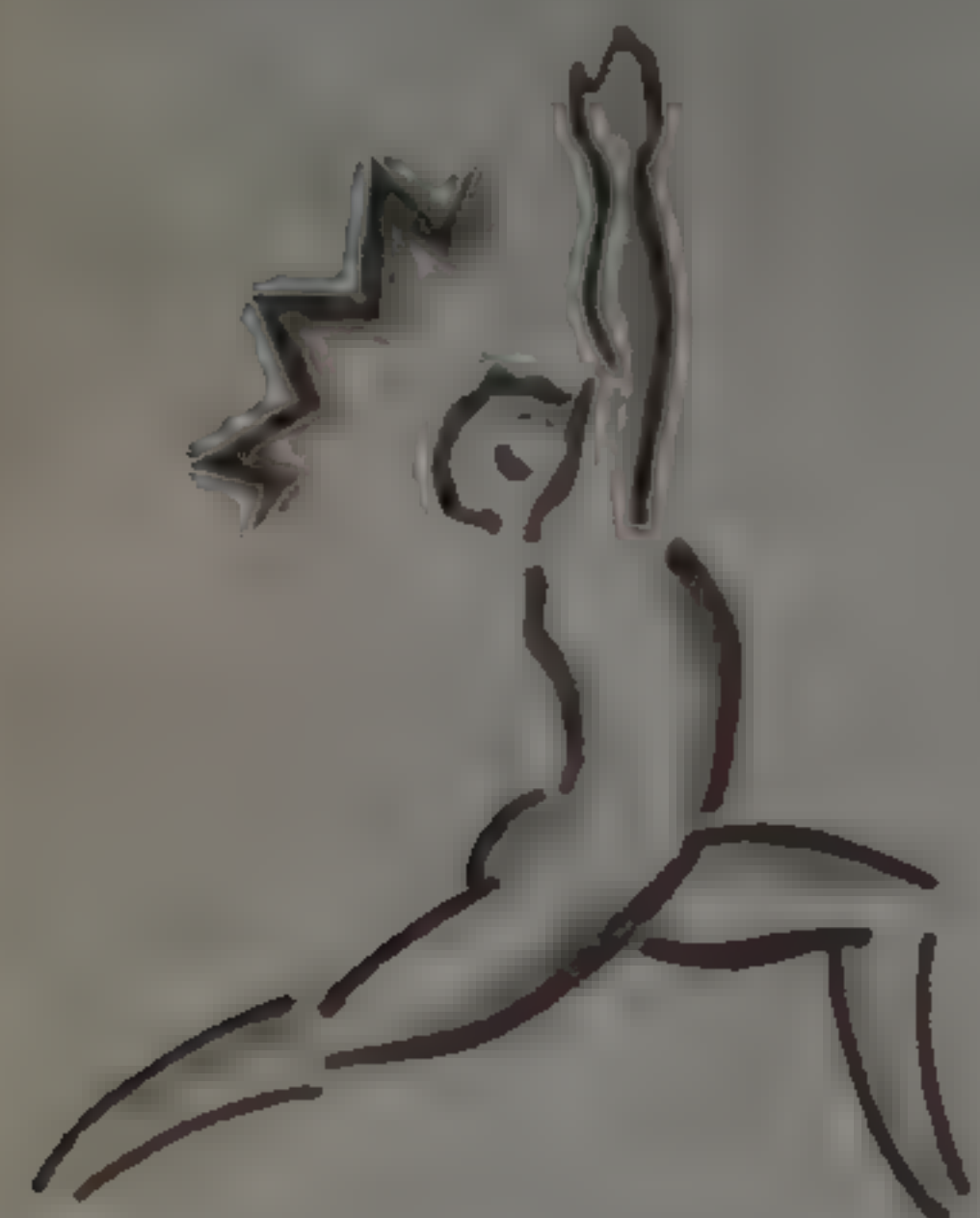
Thai Massage is based on the concept of a network of invisible energy lines called Sen, running through the body forming a second skin comprised of 72,000 energy lines of which ten are of special importance.

## Pranayama Workshop

Saturday February 19

12 - 2 p.m. Cost \$30

Prana or energy moves in the thoracic region and controls your breathing. Regular practice helps to promote physical strength, emotional stability, and mental peace.



EDMONTON YOGA STUDIO

tel 451.8131  
12039 - 127 Street  
www.edmontonyogastudio.com



Dermot Mulroney has been a close-up of our eyes since his first role in *The Untold Story*. The actor, who played the role of a man who is the unofficial king of chick-flick Weddings, is back in the spotlight. Mulroney is the unofficial king of chick-flick Weddings. He's the guy who's the groom's best man in *My Best Friend's Wedding* and this Friday, he's the groom's best man in *The Wedding Date* as he goes to the wedding of Debra Messing to impersonate her ex-boyfriend at her ex-fiance's nuptials. But we don't think Mulroney will ever open a wedding role. In *Aménabar*, he plays the role of a man who is the groom's best man in *The Wedding Date*. Hertz, whose impending marriage to his daughter, Jack Nicholson, is being threatened by a film trying to prevent.

metro  
CINEMA presents

FEBRUARY 3-7

## FILM WEEKLY

THIS WEEK'S NEW MOVIES

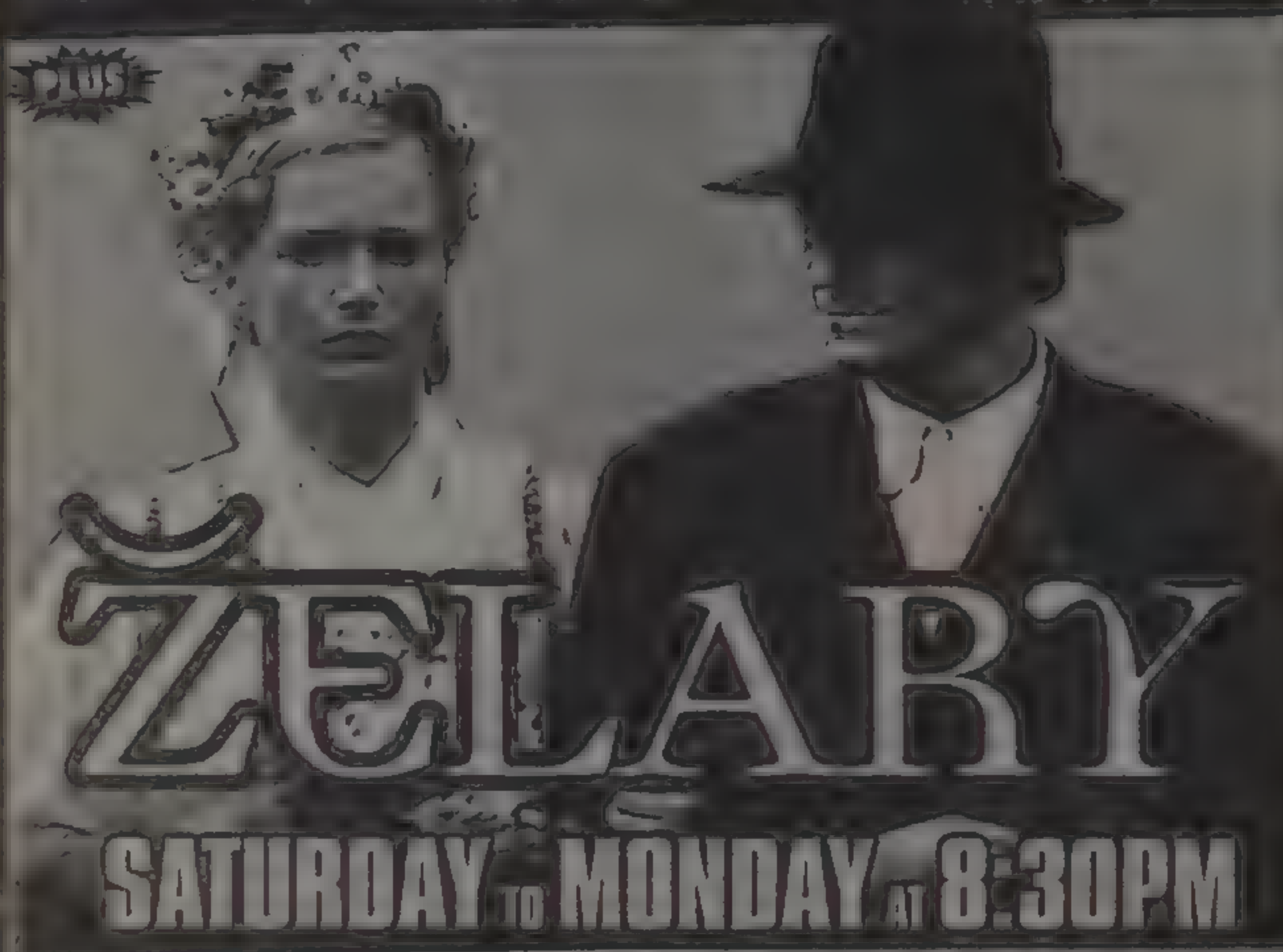
A NATIONAL FILM BOARD OF CANADA PRODUCTION

# being caribou

SATURDAY AND MONDAY AT 7:00PM

## UKRAINIAN FILM FESTIVAL

THE VOICE OF HERBS GOLDEN FEVER A REQUIEM FOR JANUARY FACE OF PROTEST BETWEEN HITLER AND STALIN



All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9828-101 Ave. For more information, call 425-9212, or log on to www.metrocinema.org

Metro operates with the support of Canada Council for the Arts, Conseil des Arts du Canada, and the Foundation for the Arts.

**Being Caribou** Diana Wilson and Leanne Allison's nature documentary about an environmentalist and a wildlife biologist who follow a herd of caribou on an arduous trek across 1,500 kilometres of Arctic tundra in hopes of understanding their migratory habits and preserving their traditional calving grounds from oil and gas development. Zeidler Hall, The Citadel; Sat, Feb 5 and Mon, Feb 7 (7pm)

**Boogeyman** Barry Watson, Emily Deschanel and Lucy Lawless star in Get Carter director Stephen Kay's supernatural horror film about a young man who returns to his boyhood home in the hopes of finally confronting and conquering his crippling fear of a mysterious being who he imagined lived in his closet—only to find out that the monster might actually be real.

**Sabrina** Audrey Hepburn, Humphrey Bogart and William Holden star in Some Like It Hot director Billy Wilder's glossy 1954 comedy about the romantic triangle that develops between a chauffeur's daughter, the rich but irresponsible playboy she's

had a lifelong crush on and his serious-minded older brother. Read Paul Matwychuk's review on page 37. Provincial Museum Auditorium (128 St & 102 Ave); Mon, Feb 7 (8pm)

**The Sea Inside** Javier Bardem, Belen Rueda, Lola Duenas and Mabel Rivera star in The Others writer/director Alejandro

Amenábar's acclaimed biopic about Ramón Sampedro, the charismatic Spanish quadriplegic whose 30-year-long campaign to be allowed to end his life turned him into a national celebrity. In Spanish with English subtitles. Read Josef Braun's article on page 36.

**Shake Hands With the Devil** Director Peter Raymont's hard-hitting documentary portrait of Roméo Dallaire, the Canadian military man whose inability to prevent the 1994 Rwandan genocide (and the world's indifference to the slaughter) while in command of the UN peace-keeping force continues to weigh on his conscience.

**Ukrainian Film Festival** A selection of films by Ukrainian directors. Featuring: The Voice of Herbs (Thu, Feb 3, 7:30pm); Golden Fever and A Requiem for January (Fri, Feb 4; 7:30pm); Face of Protest and Between Hitler and Stalin Ukraine in World War II, The Untold Story (Sat, Feb 6, 5pm). Zeidler Hall, The Citadel

**The Wedding Date** Debra Messing, Dermot Mulroney and Holland Taylor star in How to Deal director Clare Kilner's romantic comedy about a woman who hires a male escort to accompany her to her sister's wedding and pretend to be her boyfriend so that she won't lose face when she meets up with her ex-fiance

**Zelary** Anna Geislerová, György Cserhalmi and Jaroslava Adamová star in Divided We Fall director Ondrej Trojan's Oscar-nominated World War II romance about a Czechoslovakian nurse who joins the anti-Nazi resistance movement, only to be forced to flee to a remote Moravian mountain village to avoid arrest. In Czechoslovakian, Russian and German with English subtitles. Read Colleen Addison's review on page 40. Zeidler Hall, The Citadel; Sat-Mon, Feb 5-7 (8:30pm)

## GARNEAU theatre

8712 - 109 Street - 433-0728

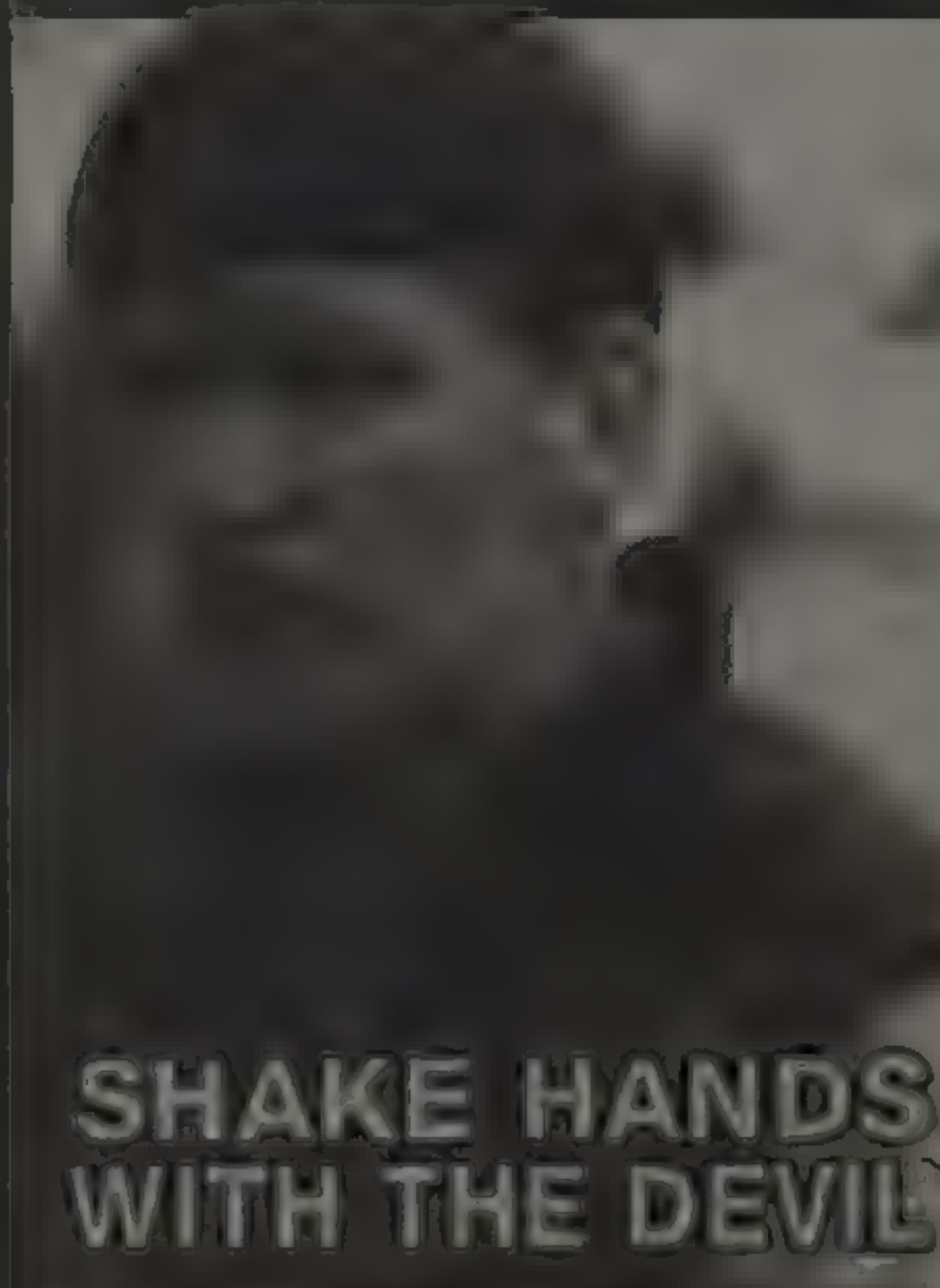
### THE WOODSMAN

## THE WOODSMAN

Nightly 7:00 & 9:00 pm  
Sat & Sun Matinee 2:00 pm  
•14A• (mature theme, disturbing content, not recommended for children)

## PRINCESS THEATRE

10337 - Whyte Ave. - 433-0728

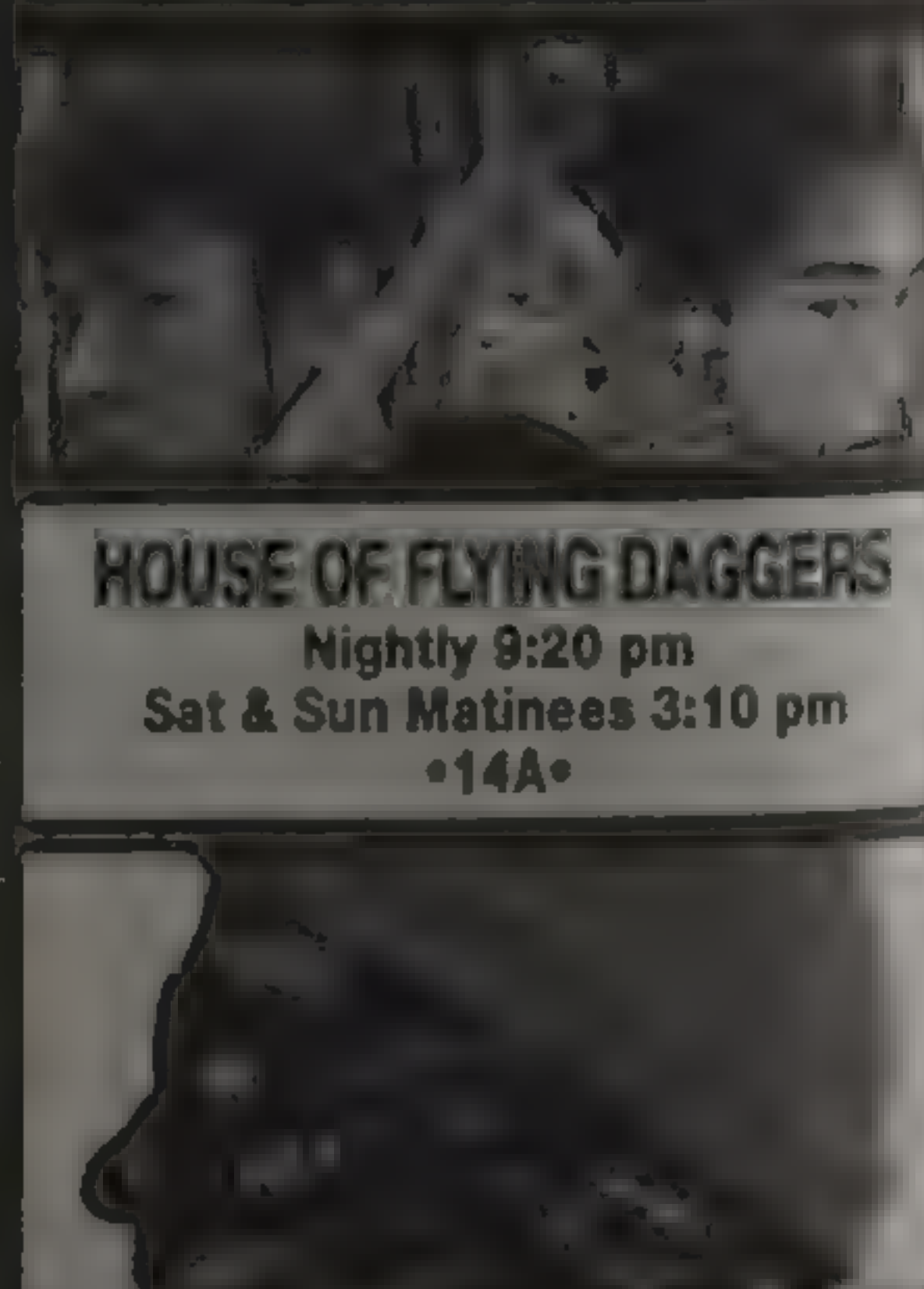


## SHAKE HANDS WITH THE DEVIL

Nightly 7:10 & 9:10 pm  
Sat & Sun Matinee 2:00 pm  
•14A• (disturbing content)

## PRINCESS THEATRE

10337 - Whyte Ave. - 433-0728



## HOUSE OF FLYING DAGGERS

Nightly 9:20 pm  
Sat & Sun Matinee 3:10 pm  
•14A•

## THE LIFE AQUATIC WITH STEVE ZISSOU

Nightly 7:00 pm  
Sat & Sun Matinee 1:00 pm  
•14A• (coarse language throughout)



# FILM LISTINGS

Showtimes for Friday, February 4 to Thursday, February 10

All showtimes are subject to change at any time. Please contact theatre for confirmation.

## GARNEAU

8712-109 St. 433-0728

**THE WOODSMAN** 14A  
Brutal violence throughout. Not recommended for young children. Daily 7:00 9:10 Sat Sun 2:00

## PRINCESS

10387-82 Ave. 433-0728

**SHAKE HANDS WITH THE DEVIL** 14A  
Brutal violence throughout. Daily 7:10 9:10 Sat Sun 2:00

**HOUSE OF FLYING DAGGERS** 14A  
Brutal violence throughout. Daily 7:10 9:10 Sat Sun 2:00

**THE LIFE AQUATIC WITH STEVE ZISSOU** 14A  
Brutal violence throughout. Daily 7:00 9:10 Sat Sun 2:00

## METRO CINEMA

9623-101A Ave. Citadel Theatre. 425-9212

**GOLDEN FEVER** STC  
Fri 7:30

**BEING CARIBOU** STC  
Sat Mon 7:00

**ZELARY** STC  
Sat Sun Mon 8:30

**FACE OF PROTEST** STC  
W/BETWEEN HITLER AND STALIN Sun 5:00

**FUTURE VISIONS 2** STC  
Thu 7:00

## LEDUC CINEMAS

4762-50 St. Leduc. 986-2728

**HIDE AND SEEK** 14A  
Daily 7:00 9:20 Sat Sun 1:15 3:35

**BOOGEYMAN** 14A  
Frightening scenes, not recommended for young children. Daily 7:15 9:25 Sat Sun 1:15 3:15

**THE WEDDING DATE** 14A  
Daily 6:50 9:15 Sat Sun 1:00 3:25

**FINDING NEVERLAND** G  
Daily 7:05 9:25 Sat Sun 1:10 3:30

## WETASKIWIN CINEMAS

Wetaskiwin

**HIDE AND SEEK** 14A  
Daily 7:00 9:20 Sat Sun 1:15 3:35

**BOOGEYMAN** 14A  
Frightening scenes, not recommended for young children. Daily 7:15 9:25 Sat Sun 1:15 3:15

**THE WEDDING DATE** 14A  
Daily 6:50 9:15 Sat Sun 1:00 3:25

**IN GOOD COMPANY** PG  
Daily 7:00 9:30 Sat Sun 1:10

## CINEMA GUIDE

### CITY CENTRE

10200-102 Ave. 421-7020

**MEET THE FOCKERS** 14A  
Crude content, sexual language throughout. Daily 1:20 4:00 6:45 9:40

**SIDEWAYS** 18A  
Sexual content. Daily 12:40 3:40 6:30 9:20

**IN GOOD COMPANY** PG  
Crude language. Fri Tue Thu 1:10 3:50 7:20 10:15 Wed 1:10 3:50 10:15

**HIDE AND SEEK** 14A  
Frightening scenes. Daily 1:15 4:20 7:40 10:20

**MILLION DOLLAR BABY** PG  
Mature content, not recommended for young children. Daily 12:30 3:30 7:00 10:00

**FINDING NEVERLAND** G  
Daily 12:50 3:20 6:50 9:10

**BOOGEYMAN** 14A  
Frightening scenes, not recommended for young children. No passes. Daily 12:15 2:30 4:45 7:30 9:50

**HOTEL RWANDA** 14A  
Violence. Daily 1:00 4:10 7:10 10:10

**THE SEA INSIDE** PG  
Mature themes. Daily 12:45 3:35 6:40 9:30

## WEST MALL 8

8882-170 St. 444-1829

**BRIDGET JONES: THE EDGE OF REASON** 14A  
Coarse language. Fri-Sun 1:40 4:00 6:55 9:35 Mon-Thu 4:00 6:55 9:35

**RAY** PG  
Substance abuse, not recommended for young children. Daily 9:00

**SHARK TALE** G  
Fri-Sun 2:20 4:30 6:30 Mon-Thu 4:30 6:30

**ALEXANDER** 14A  
Gory scenes. Daily 8:50

**THE GRUDGE** 14A  
Frightening scenes. Fri-Sun 2:00 4:40 7:30 9:30 Mon-Thu 4:40 7:30 9:30

**FLIGHT OF THE PHOENIX** PG  
Coarse language, violence. Fri-Sun 1:50 4:15 7:00 9:25 Mon-Thu 4:15 7:00 9:25

**THE SPONGEBOB SQUAREPANTS MOVIE** G  
Fri-Sun 2:30 4:45 7:10 9:10 Mon-Thu 4:45 7:10 9:10

**A VERY LONG ENGAGEMENT** 18A  
War violence, sexual content. Subtitled. Fri-Sun 1:20 4:05 6:40 9:20 Mon-Thu 4:05 6:40 9:20

**BLADE: TRINITY** 18A  
Fri-Sun 1:30 4:10 7:20 9:40 Mon-Thu 4:10 7:20 9:40

**FAT ALBERT** G  
Fri-Sun 2:10 4:20 6:50 Mon-Thu 4:20 6:50

## CLAREVIEW

4211-139 Ave. 472-7600

**HIDE AND SEEK** 14A  
Frightening scenes. Fri-Sun 2:20 5:00 7:40 10:00 Mon-Thu 5:00 7:40 10:00

**ALONE IN THE DARK** 14A  
Gory violence, coarse language. Fri-Sun 2:10 4:50 7:10 9:50 Mon-Thu 4:50 7:10 9:50

**FINDING NEVERLAND** G  
Daily 6:30 8:50

**MEET THE FOCKERS** 14A  
Crude content, sexual language throughout. Fri-Sun 1:50 4:30 7:20 10:05 Mon-Thu 4:30 7:20 10:05

**IN GOOD COMPANY** PG  
Coarse language. Fri-Sun 1:50 4:10 6:50 9:20 Mon-Thu 4:10 6:50 9:20

**COACH CARTER** PG  
Coarse language. Fri-Sun 1:00 3:50 6:40 9:30 Mon-Thu 3:50 6:40 9:30

**RACING STRIPES** G  
Fri-Sun 1:40 4:05 Mon-Thu 4:05

**ASSAULT ON PRECINCT 13** 18A  
Brutal violence throughout. Fri-Sun 1:30 4:00 6:35 9:00 Mon-Thu 4:00 6:35 9:00

**ARE WE THERE YET?** PG  
Fri-Sun 1:20 3:30 5:30 7:50 10:10 Mon-Thu 3:30 5:30 7:50 10:10

**BOOGEYMAN** 14A  
Frightening scenes, not recommended for young children. No passes. Fri-Sun 1:05 3:20 5:20 7:30 9:40 Mon-Thu 3:20 5:20 7:30 9:40

**THE WEDDING DATE** 14A  
Fri-Sun 2:00 4:20 7:00 9:10 Mon-Thu 4:20 7:00 9:10

## SOUTH EDMONTON COMMON

1525-99 St. 436-8585

**MEET THE FOCKERS** 14A  
Crude content, sexual language throughout. Daily 1:10 3:50 7:15 10:10

**THE PHANTOM OF THE OPERA** PG  
May frighten young children. Daily 12:30 3:30 6:30 9:35

**OCEAN'S TWELVE** PG  
Coarse language. Daily 1:40 4:40 7:50 10:30

**NATIONAL TREASURE** PG  
Fri-Tue Thu 3:40 6:30 9:20 Wed 3:40 9:20

**THE INCREDIBLES** G  
Daily 12:40

**IN GOOD COMPANY** PG  
Coarse language. Daily 1:20 4:20 7:10 9:40

**ELEKTRA** 14A  
Fri-Sun Tue-Thu 2:20 5:15 8:00 10:25 Mon 2:20 10:25

## DES HOYAA PARDES

Daily 3:00 7:15

## ASSAULT ON PRECINCT 13

Brutal violence throughout. Fri-Wed 2:10 5:30 8:10 10:40 Thu 2:10 10:40

## HOTEL RWANDA

Violence. Daily 1:15 4:10 7:00 9:50

## ARE WE THERE YET?

Daily 12:50 3:15 6:40 9:10

## THE WORK AND THE GLORY

Daily 1:50 4:50

## SIDEWAYS

Sexual content. Daily 1:30 4:30 7:20 10:20

## MILLION DOLLAR BABY

Mature content, not recommended for young children. TH-X Daily 12:30 3:45 6:50 10:00

## HIDE AND SEEK

Frightening scenes. TH-X Daily 1:45 4:15 7:40 10:15

## ALONE IN THE DARK

Gory violence, coarse language. Daily 12:45 10:45

## BOOGEYMAN

Frightening scenes, not recommended for young children. No passes. Daily 1:00 3:20 5:45 7:30 8:30 9:45 10:45

## THE WEDDING DATE

Fri-Mon Wed-Thu 1:40 4:00 6:45 9:15 Tue 4:00 6:45 9:15

Star and Strollers Screening: Tue 1:00

## GALAXY CINEMAS @ SHERWOOD PARK

2800 Sherwood Mall. 416-0150

**MILLION DOLLAR BABY** PG  
Mature content, not recommended for young children. Fri 3:40 6:45 9:45 Sat-Sun 12:20 3:40 6:45 9:45 Mon-Thu 6:45 9:45

## HIDE AND SEEK

Frightening scenes. Fri 4:20 7:40 10:10 Sat-Sun 1:30 4:20 7:40 10:10 Mon-Thu 7:40 10:10

## MEET THE FOCKERS

Crude content, sexual language throughout. Fri 3:50 7:00 9:50 Sat-Sun 1:00 3:50 7:00 9:50 Mon-Thu 7:00 9:50

## THE AVIATOR

Mature content, not recommended for young children. Daily 9:00

## IN GOOD COMPANY

Coarse language. Fri 3:10 7:10 10:00 Sat-Sun 12:30 3:10 7:10 10:00 Mon-Thu 7:10 10:00

## COACH CARTER

Coarse language. Fri 3:30 6:40 9:40 Sat-Sun 12:10 3:30 6:40 9:40 Mon-Thu 6:40 9:40

## RACING STRIPES

Fri 3:20 6:30 Sat-Sun 12:40 3:20 6:30 Mon-Thu 6:30

## ASSAULT ON PRECINCT 13

Brutal violence throughout. Daily 10:15

## ARE WE THERE YET?

Fri 4:00 6:50 9:15 Sat-Sun 1:10 4:00 6:50 9:15 Mon-Thu 6:50 9:15

## FINDING NEVERLAND

Fri 4:10 7:30 Sat-Sun 1:20 4:10 7:30 Mon-Thu 7:30

## BOOGEYMAN

Frightening scenes, not recommended for young children. No passes. Fri 4:30 7:50 10:20 Sat-Sun 12:00 2:15 4:30 7:50 10:20 Mon-Thu 7:50 10:20

## THE WEDDING DATE

Fri 3:00 7:20 9:30 Sat-Sun 12:50 3:00 7:20 9:30 Mon-Thu 7:20 9:30

## NORTH EDMONTON CINEMAS

14231-137 Ave. 732-2236

**THE AVIATOR** PG  
Mature content, not recommended for young children. Daily 12:35 4:25 8:00

## MEET THE FOCKERS

Crude content, sexual language throughout. Daily 1:50 4:40 7:30 10:05

## THE INCREDIBLES

Daily 1:30

## COACH CARTER

Coarse language. Daily 1:10 4:15 7:15 10:15

**ASSAULT ON PRECINCT 13** 14A  
Brutal violence throughout. Daily 5:10 7:45 10:20

**IN GOOD COMPANY** 18A  
Coarse language. Daily 1:45 4:50 7:20 9:55

## ELEKTRA

Daily 4:30 10:20

## RACING STRIPES

Fri-Mon Wed-Thu 12:15 2:30 4:50 Tue 4:50

## ARE WE THERE YET?

Daily 12:45 3:00 5:20 7:35 9:50

## SIDEWAYS

Sexual content. Daily 1:15 4:00 6:45 9:30

## MILLION DOLLAR BABY

Mature content, not recommended for young children. Daily 12:30 3:45 7:10 10:10

## HIDE AND SEEK

Frightening scenes. Daily 1:30 4:10 7:40 10:25

## FINDING NEVERLAND

Daily 1:00 3:30 6:30 9:00

## ALONE IN THE DARK

Gory violence, coarse language. Fri-Tue Thu 2:20 7:55 Wed 2:20

## BOOGEYMAN

Frightening scenes, not recommended for young children. No passes. Daily 12:25 2:40 5:00 7:05 9:15

## THE WEDDING DATE

Daily 12:55 3:10 5:15 7:25 9:40

## THE PHANTOM OF THE OPERA

May frighten young children. Daily 7:00 10:00

Star and Strollers Screening: Tue 1:00



## CATWAY 8

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**LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS** PG  
Fri Sat Sun 1:10 3:45 6:50 9:30 Mon Tue Wed Thu 6:50 9:30

**THE AVIATOR** PG  
Mature content, not recommended for young children. Fri Sat Sun 12:55 4:30 8:30 Mon Tue Wed Thu 8:30

**THE LIFE AQUATIC WITH STEVE ZISSOU** 14A  
Coarse language throughout. Fri Sat Sun 1:05 3:50 6:30 Mon Tue Wed Thu 6:30

**COACH CARTER** PG  
Coarse language. Fri Sat Sun 12:40 3:40 6:45 9:45 Mon Tue Wed Thu 6:45 9:45

**RACING STRIPES** G  
Fri Sat Sun 1:00 3:25 7:00 9:20 Mon Tue Wed Thu 7:00 9:20

**BEING JULIA** 14A  
Sexual content. Fri Sat Sun 1:15 4:00 7:15 9:50 Mon Tue Wed Thu 7:15 9:50

**FINDING NEVERLAND** G  
Fri Sat Sun 1:20 4:10 7:10 9:40 Mon Tue Wed Thu 7:10 9:40

**CLOSER** 18A  
Crude sexual language. Fri Sat 1:30 4:20 7:10 Sun 1:30 7:25 9:55 Mon Tue Wed Thu 7:25 9:55

## SILVERCITY WEST EDMONTON MALL

WEM. 8882-170 St. 444-2400

**MILLION DOLLAR BABY** PG  
Mature content, not recommended for young children. 1:00 3:55 6:55 9:55

**HIDE AND SEEK** 14A  
Frightening scenes. No passes. 1:30 4:15 7:10 9:45

**MEET THE FOCKERS** 14A  
Crude content, sexual language throughout. 1:50 4:35 7:35 10:10

**THE AVIATOR** PG  
Mature content, not recommended for young children. 1:05 4:30 8:30

**THE POLAR EXPRESS** G  
1:30 4:00 6:45 9:15

**ALONE IN THE DARK** 14A  
Gory violence, coarse language. Fri Sat Sun Mon Tue Wed 1:55 4:45 7:25 9:40 Thu 1:55 4:45 9:40

**OCEAN'S TWELVE** PG  
Coarse language. 1:10 3:45 6:45 9:35

**COACH CARTER** PG  
Coarse language. 1:15 4:10 7:15 10:15

**RACING STRIPES** G  
1:40 4:40 7:05

**ASSAULT ON PRECINCT 13** 18A  
Brutal violence throughout. 9:30

**IN GOOD COMPANY** PG  
Coarse language. Fri Sat Sun Mon Tue Thu 1:20 7:20 7:50 10:10 Wed 1:20 7:50 10:10

**ARE WE THERE YET?** PG  
Famous Babies Wed 1pm

**BOOGEYMAN** 14A  
Frightening scenes, not recommended for young children. 1:35 4:25 6:50 9:20

**THE WEDDING DATE** 14A  
1:25 4:05 7:20 9:40

##



# Protect your Czechs

Romance flourishes amidst the Nazi resistance in Oscar-nominated *Zelary*

By COLLEEN ADDISON

In 1938, Hitler strode into the northernmost corner of Czechoslovakia without even so much as a protest from the Allies. Six months later, he was in Prague, and Nazi flags hung all over Prague's castle and Old Town Square. And there the Nazis stayed for the next seven years.

*Zelary* tells of Eliska (the beautiful Ana Geislerova), a sophisticated nurse in Nazi-occupied Prague. Denied medical school because of the war, Eliska entertains herself acting as a spy for the Czech resistance. She sees it as a game, but all this changes when the Nazis discover the spy ring of which

she is a part. Her lover Richard (Czech film staple Ivan Trojan) flees the country, forcing Eliska to change her name and go into hiding. A hospital patient (Gyorgy Cserhalmi) whose life she helped save offers to marry her and bring her to his remote village in the Czech province of Moravia, *Zelary*.

The film is based on a novella by Kvita Legatova, but it unfolds like a 19th-century novel, drifting along with delicate details and a plethora

so often in the film, in fact, that it almost becomes a running joke, with the Zelarites using the liquor for disinfectant as well as harvest-helper and all-round entertainment.

**THOUGH THE FILM** is set during World War II, and the story could not take place without it, the war is not central to the film. However, small historical touches lend a startling verisimilitude. In a train station, the former Eliska watches terrified as German soldiers search a Czech man's suitcase, a suitcase that Eliska knows he has brought for her. It's an excellent depiction of how the Germans must have treated Czechs, complete with language barrier: the Nazis struggle to speak simply, while the Czech uses his low-level German to convince them he isn't worth the effort. Equally good is an old Czech couple who help Eliska when she's nearly caught spy-

ing. Here we get a sense of the hatred Czech people must have felt for the

foreign invaders who occupied their country. The Czech couple doesn't ask any questions; it's enough that Eliska is of their nationality, and in trouble with the Germans.

But *Zelary* is first and foremost a romance. The scenes between Cserhalmi and Geislerova are sweet, despite the real-life language difficulties between the two actors (Cserhalmi is a Hungarian whose Czech is a little lim-

REVUE FOREIGN



of characters. There's Anna (Tatiana Vajdova), the pregnant and abused wife of the town drunk, and her son Lipka (Tomas Zatecka), who lives in a cave lest he too become a victim. There's the drunk himself, Michal (Ondrej Koval), who tries to dance once too often with Eliska at her wedding and later tries to rape her in her home. There are comic characters too, like the unnamed old woman (90-year-old Zita Kabatova) who doesn't panic when a Czech soldier breaks into her room, but reaches immediately for the nearby bottle.

Filmed in Austria's green hills, with a few shots of Slovakia thrown in for good measure, *Zelary* looks lovely. The peasant paradise illusion is quickly dashed, though. It's not all fun and frolic out in the wilderness. The village people have a hard life, tempered only by frequent sips of the traditional Moravian plum brandy, slivovice. Bottles of slivovice appear

ited). Joza lacks the sophistication of Eliska's former lover, but soon his goodness shines through. (It's impressive that the film manages to convey this without resorting to Hollywood cheesiness.) It helps that he's gentle and courteous. Before he and Eliska share their first kiss, Joza asks politely if he can touch her. When she breaks their only lamp, he cuddles her, tentatively calling her Hanulka, a Moravian diminutive of Hana.

This is where the film really reaches its zenith, despite the excellence of the scenes with the Nazis. And this alone is worth the price of admission. **Q**

**ZELARY**

Directed by Ondrej Trojan • Written by Petr Jarchovsky • Starring Ana Geislerova, Gyorgy Cserhalmi and Jaroslava Adamova • Zeidler Hall, The Citadel • Sat-Mon, Feb 5-7 (8:30pm) • Metro Cinema • 425-9212



Vern Thiessen

## I'll meet you Hathaway

Vern Thiessen says *Shakespeare's Will* is more about the meaning of marriage than the Bard of Avon

By JOSEF BRAUN

**Shakespeare's Will**, premiering this week at the Citadel, explores the life of Anne Hathaway, spouse to the great bard and mother to his three children. The play consists of only one actor (Jan Alexandra Smith), but it attempts to evoke a whole other world and time, to the point where other characters may seem to pass through the playing space. But if the play is to be transporting, it needs to be so on its own particular terms. Though written in seductive language—free verse that fluidly disassembles the comparatively strict meter of Shakespeare's texts with a feminine sensuality—playwright Vern Thiessen is very careful in his script to warn all prospective interpreters against approaching the play with undue formality. "It should be played," Thiessen writes, "without sentimentality, reverence, softness or overt attempts at historical accuracy."

"It's funny," Thiessen explains to me, "because when you read it you're very conscious of the verse, but when you hear it you don't notice that it's broken into a poetic structure at all. I really just wrote it that way to help myself and the actor understand what it was all about. But I feel really strongly that if you act this play as a poem, you're completely screwed."

Thiessen knows what dangers lie in the staging of heightened texts and he possesses a clear notion of what sort of theatre he's after with

*Shakespeare's Will*: one that's alive with the visceral sensuality of poetry and non-naturalistic physicality, not bogged down with pretensions or preciousness about the sanctity of either the subject matter or the aesthetics of physical/poetic theatre. There's simultaneously a delicacy and a straightforward simplicity that must be heeded in passages like this one, which recalls the beginning of Anne and Bill's courtship: "We watch a fat actor/play the part/of a fat actor/and you laugh/and I laugh too/more at you/than at the play."

*Shakespeare's Will* should not be mistaken for a biography of Hathaway or Shakespeare or a work of tireless scholarly research. Thiessen, who originally began the project under commission from The Free Will Play-

PREVUE THEATRE

ers, read Shakespeare's actual will online and sensed that there was a play in it, but never intended to focus his energies on merely relaying the historical facts surrounding it. "I would say I was specifically trying to avoid that," Thiessen says. "I didn't want to write a woman-behind-the-man kind of play, where it's really about the man but seen through the eyes of the woman. I hate that. Actually, most of the research I was doing had nothing to do with Shakespeare's time; mostly I was talking to women. Because here I am writing a one-woman show, about a mother no less, and what do I know about that? That was the real research for me."

**THOUGH THIESSEN HAS WRITTEN** ambitious history-based plays before, his Governor-General's Award-winning *Einstein's Gift* being an obvious example, I sensed reading the play that it bore a much closer relationship to Thiessen's earlier *Apple*. Aside from their heightened, spare aesthetic, both plays share carefully

addressed concerns over how those of us to whom conventional fidelity and companionship just don't come naturally can conduct themselves within the confines of marriage. In the play, Anne and Bill develop their own private vow: "To treat each other well/but allow for our/separate desires/To have out secrets/but protect/what we each/hold most dear."

"Everybody's marriage is different," Thiessen says, "and I started work on this play just as my marriage was coming to an end. I don't think it just naturally kind of flowed into the play. It's not autobiographical in any way, shape or form, but I was looking back on my marriage in the same way that she's looking back, and asking myself what is a marriage bond, how does it work between different people and how does this relate to the story of Anne Hathaway."

Though all my questions wind up centring around his text, Thiessen makes a point of emphasizing that the design elements of this debut production were themselves key to the play coming into its ultimate shape—especially Guido Tondino's set, which Thiessen describes as a sort of Japanese garden, and Dave Clarke's original score, which is performed live and which Thiessen unflinchingly describes as Clarke's finest work (high praise, considering the guy's composed music for what must by now be hundreds of theatre works). But each element sounds as though it arrives at its destination by a less-is-more approach, a sensibility that acknowledges the power of clear, effective imagery, whether the image be one of torrents of baby shit (watch out), or of a poet's eyes that sparkle "like Venus at dusk." **Q**

**SHAKESPEARE'S WILL**

Directed by Geoffrey Brumlik • Written by Vern Thiessen • Starring Jan Alexandra Smith • Rice Theatre, The Citadel • Feb 3-20 • 425-1820



# Graphologic sexuality

Amber Borotsik and Aaron Talbot pursue an erotic epistolary romance in *(g)listening*

BY PAUL MATWYCHUK

As the Etcetera Theatre Collective's resident director, Barbra French has been involved in the creation of several new plays over the last three years, including the Orwellian *Dossier* and Aaron Talbot's surreal one-man show *Pause*. And yet, even with all those credits under her belt, she still doesn't consider herself a playwright. "I don't have that skill, that beautiful skill of writing," she says. "My idea of playwright is one person sitting down, crafting their work, a single person's idea or vision that they allow to be interpreted by somebody else."

Instead, French prefers to take a more collaborative, physical approach to theatre; like Etcetera's previous productions, French's latest production, *(g)listening*, was put together in the rehearsal hall, not on a word processor, using a process that would reduce a more egotistical playwright to tears. "Nothing is ever sacred or precious," French says. "Someone will bring in six pages of text or dialogue that they've written and it'll be absolutely up for grabs to be ripped and torn and edited and deconstructed, however we want to work with it."

The piece stars Amber Borotsik as a socially withdrawn young woman who channels all her erotic energy into her journal, and Aaron Talbot as the man who finds the journal when she loses it. Thus begins a passionate relationship between the two characters, albeit one carried out exclusively on the page—84 Charing Cross Road crossed with 9 1/2 Weeks.

"The show started with a question I had, just looking around at the world today as opposed to the world, say, 30 years ago," French says. "We're surrounded by so many erotic images and pornography is so readily available via the internet and so forth that I wondered, 'What is erotic anymore?' I also wanted to try something different in terms of a creative process, and so I thought it would be interesting to ask various artists to give me some erotic writing—poetry or stories or what have you—and see if we could marry that with the idea of trying to find an erotic relationship between two people where visual erotica was not really involved."

**FRENCH SAYS** she consciously avoided the obvious impulse to have the two characters meet in an online chat room; she wanted to find a situation that had more sensual possibilities than two actors typing on keyboards. "Paper is more intimate than the internet—and also more permanent," she says. "It's so easy just to hit the delete button when you're dealing



with a computer, but it's not so easy when you've got a page full of actual writing. When I think about a hand sliding across a page, it just seems more tactile, more personal and therefore more intimate to me. I once got an e-mail from [avant-garde theatre artist] Richard Foreman, and I can remember sitting down at my

## PREVIEW THEATRE

computer and thinking, 'Oh my god! This is from Richard Foreman!' and then realizing that for all I knew, it could be from my mother. The computer is completely impersonal."

"At the same time," she continues, "[the relationship in our play] is also a tricky dance for two people to perform. When you're talking in person or having sex with someone, you know instantly whether they're liking something—there are all sorts of signals and signs and bits of body language to pick up on. In this situation, if you're isolated the way these two

people are, when you make an offer, it's permanent—you can't take it back. And you have no idea how the other person is feeling until five days later when you get the book back."

That kind of immediate response is what French is most looking forward to when *(g)listening* is finally performed before a live audience. "That's when we finally find out what we have," she says. "And it's just one step in a longer process. *Pause* had, I think, five different incarnations and it's going on tour again this summer. *Dossier* is going to be completely reworked and restaged, possibly this spring. So this is only the first incarnation of this particularly show—check back with us in a year or two and see where we've taken it." ▽

### (G)LISTENING

Directed by Barbra French • Created by the Etcetera Theatre Collective • Starring Amber Borotsik and Aaron Talbot • Azimuth Theatre (11315-106 Ave) • Feb 4-20 • 454-0583

Big Rock Rice Theatre Series



## shakespeare's will

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# Gangs of New York

Dynamic dancing and staging balance out the old-fashioned hokum of *West Side Story*

By PAUL MATWYCHUK

The posters for the Citadel's new staging of *West Side Story* feature a quote from one of the reviews of the original production, proclaiming the musical to be "as up-to-the-minute as tomorrow's headlines." Of course, that review is from the *New York Mirror*, a newspaper that went out of business 40 years ago. There's an irony in there somewhere.

When it premiered on Broadway (and especially when the Oscar-winning film version came out in 1961), *West Side Story* wasn't just considered a good musical—it was a film that should be buried in a time capsule so that future generations could unearth it and relearn its powerful message about the brotherhood of man. Seen today, however, the show seems more like a well-engineered bit of Broadway hokum, simultaneously ahead of its time and endearingly old-fashioned.

For instance, Leonard Bernstein's

score (which took its sound from West Coast jazz groups like Jimmy Giuffre and Chico Hamilton) has a brassy energy that still seems fresh and contemporary, especially compared to the more genteel show tunes of Rodgers and Hammerstein or Lerner and Loewe. And yet the show's characterizations of the wisecracking gang members is shtick lifted, virtually unaltered, straight out of the Dead End Kids/Bowery Boys movies of the '30s and '40s.

The show's biggest weakness for

## REVUE THEATRE

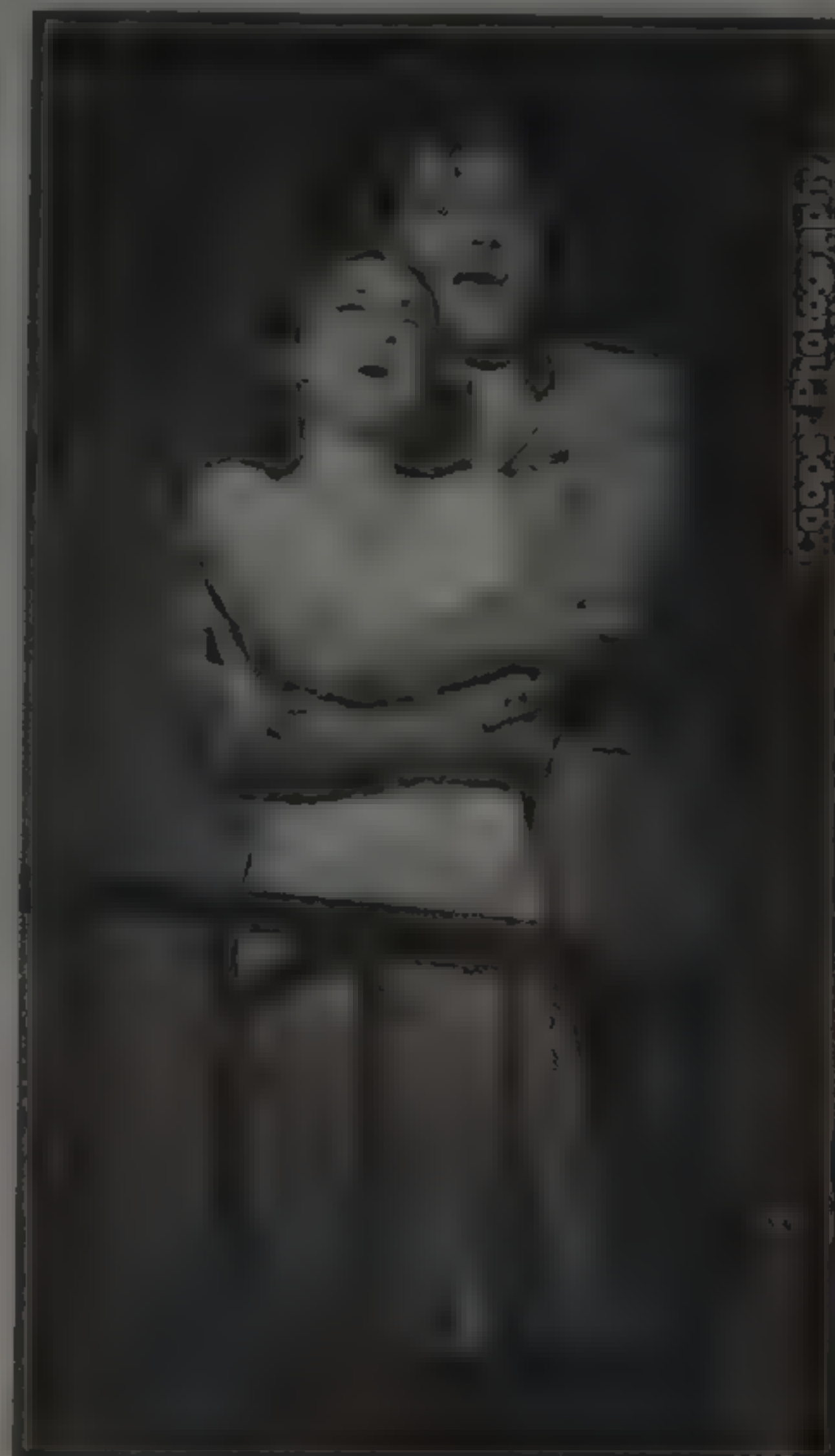
me, though, is the central relationship between Tony (John Ulyatt), the former leader of the Jets who's trying to leave his days of juvenile delinquency behind him, and Maria (Mairi Babb), the virginal Puerto Rican girl he falls in love with the moment he claps eyes on her. There aren't exactly a lot of layers to these characters for Ulyatt and Babb to explore—and I imagine a wildman actor like Ulyatt must have found it a little frustrating and confining to play a sexless square like Tony, who's portrayed as this totally earnest, lovestruck kid who's just too pure-hearted to survive in this dirty, corrupt world. Tony and Maria don't get

any of those hot-blooded, jazzy songs to sing—they're made of finer stuff than the rest of the characters and so they only warble old-fashioned love ballads to each other.

**IF I'M BEING HARD** on the show, it's only because I think there's a whole lot of inflated guff that's been written about *West Side Story* over the years and I want to sweep all of it away so that I can talk about what's *actually* great about it. I don't think *West Side Story*, despite its Shakespeare/Bernstein pedigree, has anything serious to say about gang violence or racial intolerance; it's just an effective melodrama with a lot of terrific, catchy songs. Still, that's a helluva lot more than most musicals deliver, and on that level, the Citadel delivers a big, splashy, entertaining night of theatre that I'm sure will more than satisfy anybody who comes to see it.

It's been a long time since I've seen a live musical in Edmonton that had even a little dancing in it, and so it's a particular thrill to watch *West Side Story*, which is filled practically wall-to-wall with dynamic choreography adapted from Jerome Robbins by the great Denise Clarke along with fight choreographer Paul Gelineau. They're working with a cast that's obviously eager to show off all their

tricks, and while Clarke has got them all working as part of a coherent ensemble, she also hasn't made the mistake of forcing them to sacrifice



their individuality as performers. There's a wonderful life and spontaneity to the dance numbers—it doesn't feel as though the actors are just hitting marks and trying hard to perfect-

ly synchronize all their gestures

Ulyatt and Babb do what they can within the limitations of their roles, but it's the secondary characters who stand out most here: Dani Jazzar exhibits a smouldering charisma as Bernardo; Donald Mitchell is very good as Riff, a street tough amazed at his own emerging leadership abilities; Pamela Gordon swings her skirts around with a lot of style as Anita; and Steve Ross has some strong scenes as the loathsome cop Schrank. Bretta Gerecke's set is a clever assemblage of huge, movable metal pieces, all fire escapes and chainlink fences, and music director Don Horsburgh has a crack 11-piece band under his command.

These logistically demanding, jumbo-sized shows—*West Side Story*, *Cabaret*, *A Christmas Carol*—seem to bring out the best in director Bob Baker, who knows how to put on a spectacle without losing sight of the human story at the centre of it all. He comes out of this rumble a winner. ☺

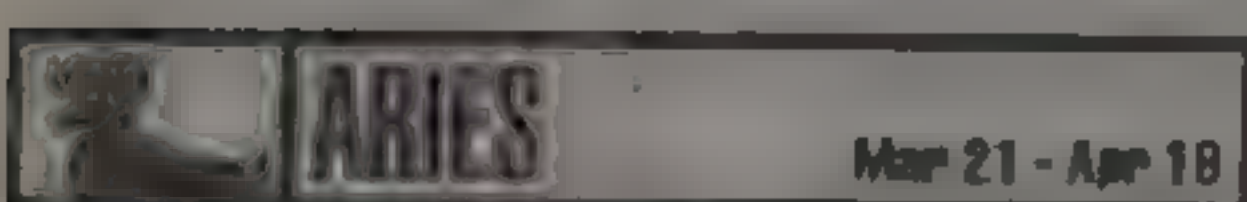
### WEST SIDE STORY

Directed by Bob Baker • Created by Leonard Bernstein, Stephen Sondheim, Jerome Robbins and Arthur Laurents • Starring John Ulyatt, Mairi Babb and Pamela Gordon • Shocter Theatre, The Citadel • To Feb 26 • 425-1820



## free will astrology

By ROB BREZSNY



Mar 21 - Apr 19

The website Learningtoloveyoumore.com invites its readers to carry out assignments. I have borrowed some that I feel will help you fulfill your destiny in the coming week. Do as many as you feel moved to do. (1) Photograph one of your scars and write about its origins. (2) Write down your most recent argument. (3) Draw a scene from a movie that made you cry. (4) Ask someone you love to describe what you do. (5) Take a picture of the sun. (6) Record your own guided meditation. (7) Hang a wind chime on a tree in a parking lot. (8) Write your life story in less than a day.



Apr 20 - May 20

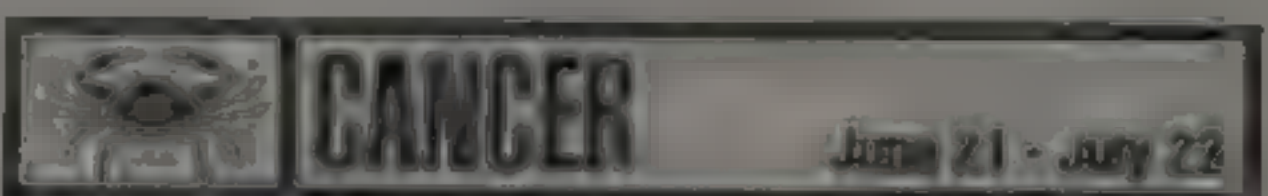
According to tradition, St. Blaise is the patron saint of throats. During his feast day, which is celebrated this week, you're supposed to bless that part of your body. Even if you're not Catholic, I highly recommend that you partake in this observance. From an astrological perspective, you Tauruses have a special relationship with the throat. It's a source of power and grace for you, more so than for any other sign, and you should always jump at any excuse to honour it. Want some suggestions? Get a neck massage. Drink delicious elixirs. Sing songs that make you feel potent. Say what you mean

and mean what you say. Invite a good kisser to demonstrate their skill all over that magic part of your anatomy.



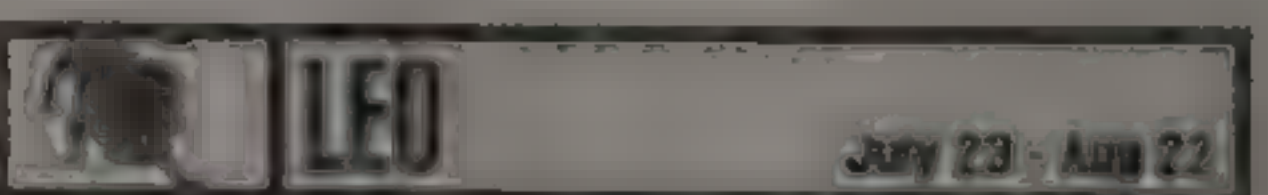
May 21 - June 20

Somewhere in the world is a tree that has been struck by lightning in such a way that the scorch marks show your initials. This is the week of all weeks when you could find that tree. Somewhere in this world, there is a treasure that has no value to anyone but you, and a secret that is meaningless to everyone except you, and a frontier that possesses a revelation only you know how to exploit. This is the week when you could stumble upon those things. Somewhere in this world, Gemini, there is a person who could ask you the precise question you need to hear in order to catalyze the next phase of your evolution. This is the week when you might run into that person.



June 21 - July 22

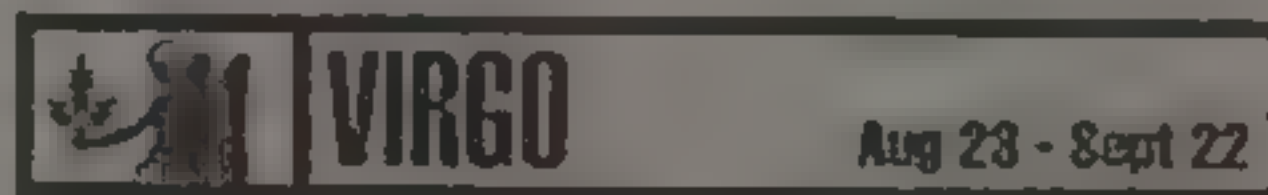
What do you say we liberate you from conventions that drag you down? And wean you from customs that steal your joy? It's a perfect moment to break with all the useless, burdensome, energy-sapping aspects of the past. A good place to begin is in the name for your sign: "Cancer" has got to go. There's no reason why you should tolerate having your astrological title be the same word as the killer disease. In fact, let's make a formal change. I invite you to send me your proposals for what to replace it with. Dolphin? Fount? Flux? Send your ideas to worldkiss@earthlink.net or P.O. Box 150628, San Rafael, CA 94915.



July 23 - Aug 22

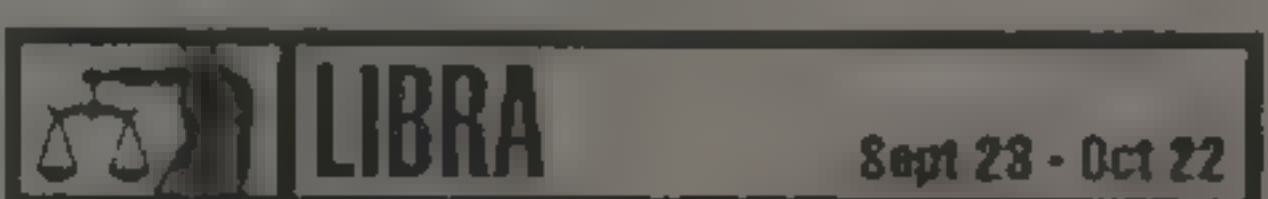
To God, a galaxy is "no more significant than a bacterium," wrote Rabbi Aryeh

Kaplan, and yet "a single human being can be as significant to Him as an entire universe." Is that paradoxical enough for you, Leo? I hope you can find a way to love riddles like that in the coming weeks. You have arrived at a point in your astrological cycle when mysterious conundrums and apparent contradictions—especially the kind that stretch your mind inside-out and upside-down—are the best possible nourishment for your soul.



Aug 23 - Sept 22

Rural communities in southern Louisiana celebrate Mardi Gras with even more anarchistic exuberance than the festivities that take place in New Orleans. Roving gangs of masked revelers stop cars and good-naturedly demand money and gifts from drivers. Clowns with feathered headdresses knock on people's doors after midnight begging for ingredients to make gumbo. Mardi Gras out in the sticks "is a lot like tickling," says professor of folklore Barry Ancelet. "When you get tickled it makes you laugh, but it also makes you feel uncomfortable." I expect it'll be that kind of week for you, Virgo. No harm will be done in the end, and the "tickling" will loosen you up even if it sometimes annoys you.



Sept 23 - Oct 22

Prenatal psychologists suggest that if a pregnant woman wants her unborn child to be a musician, she should listen to a lot of Mozart. If she hopes her offspring will grow up to be an architect, she should visit beautiful buildings. Since you are in a sense pregnant right now, Libra—germinating a brainchild that will ultimately become a source of joy and responsibility—I suggest you borrow that approach. Immerse yourself in stimuli that will imprint your future masterpiece with the best and brightest influences.



Oct 23 - Nov 21

For the first time in thousands of years, grass is now growing year-round in Antarctica. Winter temperatures have risen nine degrees Fahrenheit in the last 30 years, allowing wild lawns to spread where there were once ice sheets. I see a comparable metamorphosis for you in the coming weeks, Scorpio. A once-barren or frozen landscape in your psyche will show signs of vibrant life. A part of your world that has been inhospitable will welcome you.



Nov 22 - Dec 21

The U.S. government has pledged \$350 million in aid for tsunami victims. That may seem like a lot until you realize it spends that much every two days to finance its war in Iraq. But before you unleash enraged howls of derision about these cockeyed priorities, ask yourself whether there's a comparable discrepancy in your personal realm. Is it possible you devote an excessive amount of your psychic energy to combative, judgmental, dismissive ruminations, and not nearly enough to healing thoughts? The moment you can guarantee that you're generating a hundred times more love than hate, you'll have clearance to rant un hypocritically about American militarism. P.S. It's time to make sure you're practicing what you preach in every area of your life.



Dec 22 - Jan 19

Some of my best meditations unfold as I'm mountain biking in the wilderness. Today, for example, I channeled your horoscope while struggling up a steep patch of craggy mud in the chilly drizzle. In the early part of my ascent, I cursed my stupidity. Why was I forcing myself to endure this ordeal? But soon I lifted my gaze from the ground and noticed

how the mist swathed the top of Mt. Tamalpais in the distance. A bird began singing a deliriously cheerful tune. I realized that I wasn't really that cold, and that the light rain felt sensual, not uncomfortable. I was surrounded by beauty and my body felt invigorated by the exertion. That's when I thought of you, Capricorn. My situation, I knew intuitively, was a perfect metaphor for your life in the coming week.



Jan 20 - Feb 18

"Never let your sense of morals get in the way of doing what's right," advised science writer Isaac Asimov. I nominate this to be your motto in the coming week, Aquarius. Adhering too closely to your habitual notions of good and bad could lead you astray in two ways: it could cause you to inflict unnecessary harm, and it could result in you missing out on a one-of-a-kind opportunity. I'm not saying you should be bad just that you should avoid making generalizations based on past experience.



Feb 19 - Mar 20

Two Americans, Faye Wachs and Eugene Kim, were scuba diving off the coast of Thailand when the tsunami hit on December 26. The water around them behaved oddly but they were unaffected. It was only when they surfaced sometime later that they realized an enormous disaster had unfolded while they were below. I urge you to meditate on their experience during the coming week, Pisces. Is there anything you can do that would be the metaphorical equivalent of being safely underwater during a tidal wave? I don't mean to imply that you will be in literal danger. What I'm suggesting is that you enter so deeply into the coming changes that you become one with them; that way, they won't sweep you away. ☺



# theatre notes

By DAVID BERRY

## MacHomer's odyssey

**MacHomer • Dow Centennial Centre (Fort Saskatchewan) • Fri-Sat, Feb 4-6 • preVUE** When you spend 10 years of your life doing a modern version of *Macbeth* cast entirely with *Simpsons* characters, you're bound to get a slightly different view of both Shakespeare and the longest-running sitcom of all time. It could be no surprise, then, that Rick

Miller, star of the world-famous, tour-de-*Simpsons* show that is *MacHomer*, makes some unexpected connections between the Bard and the yellowest family on television.

"There's a reason why [the *Simpsons* characters] fit so well inside a Shakespearean tragedy," explains Miller over the phone from his Toronto home. "The show has some depth to it. You can appreciate Shakespeare on so many different levels; you can appreciate the text often as satire, or just for the poetry, or what have you. And in *The Simpsons*, there really is a lot to look at and to take in. It can please four-year-olds if they watch it—which they shouldn't—and it can also please the old Shakespeare theorists."

Miller's stance may seem extreme at first, but when you think about it, it begins to make sense—after all, "Mmm... donut" probably gets quoted a lot more often these days than "Out, out damned spot!" But even though

Miller calls Homer's beer-swilling best friend Barney a character with "tragic nobility," he realizes that *The Simpsons* aren't going to replace Shakespeare anytime soon. But that doesn't mean there aren't parallels.

"In its time, [Shakespeare] was definitely not a soft-seat, understand-half-the-play-and-clap-politely kind of environment, which Shakespeare often is today," he says. "It really was for the masses, and yet for royalty as well. *The Simpsons* are the pop culture of today; Shakespeare was the pop culture back then."

The pop-cultural appeal of both Shakespeare and *The Simpsons* may help explain the phenomenal success of *MacHomer*, which Miller has toured around the world, receiving rave reviews from L.A. to London. It's quite the success story for something that Miller admits had somewhat suspect beginnings.

"I used to look at it as... well, I did-

n't look at it as much, frankly," Miller says with a knowing chuckle. "I thought it was a joke. It used to be more of a vehicle for *Simpsons* voices and just to goof around. But once I revisited it and realized that I had potential for this show and that the demand for the show was getting bigger and bigger, I wanted to make it more of a production of *Macbeth*.... I think [now] it's more a Shakespearean tragedy mangled by these *Simpsons* characters."

Despite his success, though, Miller has no plans to "Simpsonize" any other plays anytime soon. "I've thought about other ones," he says, "but frankly, I don't want to become the guy who does *The Simpsons* doing Shakespeare, like *Wingfield on Ice* or whatever—not to slight them. I just don't want to become a franchise; I do too many other things that are of interest to me. *MacHomer* is my silly show." ☐



# ARTS WEEKLY

For your free listings to 426-2889 or e-mail them to Glenys at [listings@vuwweekly.com](mailto:listings@vuwweekly.com). Deadline is Friday at 3pm

## DANCE

**CLASSICAL BALLET'S JAZZ DE MONTREAL** Arden Theatre, 87 Ave. St. Anne Street, St. Albert (459-1542/451-8000) • Feb. 9-10 (8pm) • \$22.50 (adult)/\$18.50 (student) • \$40.50 (all 3 dance shows) • Tickets available at Arden Theatre box office, TicketMaster

**EXPANSE** Azimuth Theatre, 11315-106 Ave. • New Parks Dance Festival presented by Azimuth Theatre and Dammitdance • Feb. 24-27

**COJA DE CAPOEIRA** The Capoeira Academy, 540-Jasper Ave (709-3500) • Every Sat (3-4pm) • Free performance of a Brazilian fusion of martial arts, dance, and music, invented by African slaves

**VIGIL OF ANGELS** Timms Centre for the Arts, U of Campus, 87 Ave, 112 St (428-6839 ext. 1/451-1000) • Presented by Alberta Ballet, inspired by the film *Wings of Desire* by Wim Wenders. Choreography by Jean Grand-Maitre • Feb. 23-26 (8pm), Feb. 26 (10pm) • \$145-\$160 (season tickets) • Tickets available at TicketMaster

## GALLERIES/MUSEUMS

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St. (468-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • **ALL ABOUT ALBERTA: LAND, PEOPLE, HISTORY AND CULTURE**; until Apr. 2 • **Discovery Gallery: BODY ORNAMENT WEST**—featuring jewellery designs by Western Canadian artists; until Apr. 2

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 St. (461-3427) • Group show featuring artworks by Francophone Alberta artists • Until Feb. 16

**CHRISTL BERGSTROM'S RED GALLERY** 9621 Whyte Ave (439-8210) • Open Mon-Fri 11am-5pm, by appointment • **FAMILY**: Oil paintings by Christl Bergstrom • Until Feb. 28

**COLLECTIVE CONTEMPORARY ART AND DESIGN SHOP** 6507-112 Ave (491-0002) • Open: Wed-Fri 10-6pm, Sat 10-6pm, Sun 12-4pm • **LOVE SHOW**: featuring small square art works, new porcelain pieces, Nanna bags, Ugly Dolls • Opening reception: Thu, Feb. 10, (4-5pm)

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **TOLEDO SERIES**: Paintings by Douglas Haynes; until Feb. 27 • **CAMERA IN HAND: STUNNING IMAGES OF ALBERTA**; until Feb. 27 • **ON NEAR AND FAR**: Artworks that explore Canada and multicultural society; until May 23 • **BETWEEN ORDERS**: until June 19 • **IMAGES OF EDMONTON**: until Feb. 20 • **DRAW**: Drawings by Edmonton artists; until Feb. 6 • **THE ARTIST'S STUDIO**: with Les 1, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 1, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 2, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 3, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 4, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 5, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 6, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 7, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 8, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 9, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 10, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 11, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 12, Thu, Feb. 3 (7:30-9pm); \$20 • **DRAW IT!** 13, Thu, Feb. 3 (7:30-9pm); 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# EVENTS WEEKLY

**Fax your free listings to 426-2889 or e-mail them to Glenys at [listings@vueweekly.com](mailto:listings@vueweekly.com)**  
**Deadline is Friday at 3pm**

## CLUBS/LECTURES

**FOREAL ENVIRONMENTAL ACTIVISM** 7, 6750 104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

**ENVIRONMENTAL IMPACTS OF THE OIL SANDS DEVELOPMENT** U of A, ETLC 1001 (492-9925) • Discussion featuring speakers Raj Pannu, David Schindler, Gordon Laird, Dan Woynilowicz, Darrell Martindale • Feb. 3 (6pm)

**GREAT EXPEDITIONS HOSTEL** Hostel International, 10647-81 Ave (454-6216) • Travel slide show of Uganda, Kenya, Tanzania, Rwanda presented by Patti Stobbe • Feb. 14

**IN THE SHADOW OF THE EMPIRE: BIBLICAL FAITH IN A POSTMODERN WORLD** The King's University College, [www.icscanada.edu](http://www.icscanada.edu) • The Institute for Christian Studies Worldview Conference presents speaker Sylvia Keesmaat • Feb. 12

**LIVING POSITIVE** [www.edmlivingpositive.ca](http://www.edmlivingpositive.ca) (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counselling

**MEDITATION** • **Carneau United Place**, 11148-84 Ave (412-1006) Drop-in meditation with with Gen Kelsang Phuntsog; every Thu (7-9pm); \$10 (donation) • **Diamond Way Buddhist Centre**, 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **Buddhist Meditation**, 10762 Whyte Ave (439-2492) Beginners Tibetan Buddhism; every Sun (7-9pm); Feb. 7-Mar. 14 • **City Arts Centre**, 10943-84 Ave; The Way of Life meditation; last Tue each month (7pm door)

**MOONLIGHT SNOWSHOE AND LANTERN TOURS** Fort Edmonton Park and John Janzen Nature Centre (496-2925) • Snowshoe by moonlight and explore with a naturalist • Fri, Feb. 11 (6:30-8:45pm or 7:30pm-9:45pm) • \$9 (adult)/\$6 (child) • Pre-register

**NASCENT** Support group for late teens to early thirties, those who feel lost, alone and confused or those who have wisdom to share • [i.didnt.know@hotmail.com](mailto:i.didnt.know@hotmail.com)

**ON THE FRINGE, IN THE MAINSTREAM: A BACK-GRINDER IN EDMONTON THEATRE** Stanley A. Milner Library, Centre for Reading and the Arts main floor (492-4224) • Lecture by Dr. Alex Hawkins • Thu, Feb. 3 (12:10-12:30pm)

**PHILOSOPHERS' CAFÉ** Glenora Grill, 10139-124 St (492-0448) • Topic: Preserving Mother Nature for future generations: Present versus future justice with Dr. Karen Houle • Sat, Feb. 12 (2-3:30pm)

**RADHA YOGA CENTRE** 9946-87 Ave (432-3363) • Hatha, dance, personal development and dream-work • Every Sun (8-9pm)

**TOASTMASTERS** • **St. Paul's Church**, 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre**, 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion**, 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions** 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month (1:30pm)

**UNDER THE NORTHERN LIGHTS: THE BORNEO**

**FOREST V Wing Lecture Theatres**, Rm 120, U of A (492-5825) • Lecture on the cumulative impacts of development on forests in northeast British Columbia by Dr. John Innes; Thu, Feb. 3 (4:30pm) • Lecture on the landscapes of death: a requiem for Alberta's grizzly bears by Dr. Mark Boyce; Thu, Feb. 10 (4:30pm)

**UPWARD BOUND TOASTMASTERS OPEN HOUSE** Baker Centre, 10 Fl, 10025-106 St (477-2613) • Featuring the benefits of public speaking • Feb. 9 (7pm)

**WHAT IS CULTURAL STUDIES?** L-3, Humanities Centre, U of A Campus (492-0773) • Symposium featuring speakers Cecily Devereux, Michael Friskopf, Catherine Kellogg and Iman Mersal • Feb. 4 (3-5pm) • Free, reception to follow

## QUEER LISTINGS

**AGAPE** Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace ([andre.grace@ualberta.ca](mailto:andre.grace@ualberta.ca)) for info

**AXIOS** (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

**BISexual WOMEN'S COFFEE GROUP** [bisexualwomen@yahoo.ca](mailto:bisexualwomen@yahoo.ca) • Social group for bi-curious and bisexual women • Every 2nd Thu (7:30pm)

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDYS NITE CLUB** 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: DJ Arrowchaser, malebox night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet underwear contest 12:30 w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, Pool Tournament • Sexy Sundays with Sean and DJ Mikee, all request dance party

**DIGNITY EDMONTON** (482-6845) • Support community for lesbian/gay Catholics and friends

**DOWN UNDER** 12224 Jasper Ave (482-7960) • Steam bath

**EDMONTON RAINBOW BUSINESS ASSOCIATION** (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

**FREE-TO-BE-VOLLEYBALL** Oliver School Gym, SE Entrance, 10227-118 St (444-5673) • Mixed recreational volleyball league catering to the GLBT • Wed (7:30-9:30pm) (Sept.-May) • \$3 (drop-in)/\$20 (term)/\$40 (year)

**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

**HIV NETWORK OF EDMONTON SOCIETY** 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**ICARE** 702A, 10242-105 St (448-1768) • [www.icarealberta.org](http://www.icarealberta.org) • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-

106 St • Meetings every second Thursday each month

**INSIDE/OUT U of A Campus** • Campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris ([kwells@ualberta.ca](mailto:kwells@ualberta.ca)) or Marjorie ([mwonham@ualberta.ca](mailto:mwonham@ualberta.ca)) for schedule

**LAMBDA CHRISTIAN COMMUNITY CHURCH** Carneau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

**LUTHERANS CONCERNED** [www.lcna.org](http://www.lcna.org) (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

**MADELEINE SANAM FOUNDATION** Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** [www.geocities.com/makingwaves\\_edm](http://www.geocities.com/makingwaves_edm) • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

**MEN TALKING WITH PRIDE** (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • [talkingwithpride@hotmail.com](mailto:talkingwithpride@hotmail.com)

**METHODIST COMMUNITY CHURCH OF EDMONTON** (429-2321) • Weekly non-denominational church services

**PFLAG** GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

**POLICE LIAISON COMMITTEE** (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

**PRIME TIMERS** (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

**PRISM BAR AND GRILL** 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs:** Euro Blitz: New European music with DJ Ottawak **Downstairs:** DJ Jazzy • Sat: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy **Downstairs:** New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths

**TRANSSEXUAL/TRANSGENDERED SUPPORT GROUP** [egret@hotmail.com](mailto:egret@hotmail.com) • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Ken (7-12pm)

**YOUTH UNDERSTANDING YOUTH** 45, 9912-106 St • [www.members.shaw.ca/yuy](http://www.members.shaw.ca/yuy) • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and youth under the age of 25

## SPECIAL EVENTS

**BENEFIT CONCERT FOR ASIA EARTHQUAKE AND TSUNAMI RELIEF** Italian Cultural Centre, 14230 133 Ave (420-1757) • Sat, Feb. 5 (7pm) • \$25 • Tickets available at TIX on the Square door

**BIG HEARTS FILL TUMMIES** Fort Edmonton Park, Blatchford Hanger (424-7543) • Dinner, silent auction with music by Tilo Paiz (Latin jazz), and the Viajante World Boat Drum Ensemble, also featuring flamboyant chef demonstrations, Fundraiser in support of feeding Edmonton's hungry children • Sat, Feb. 5 (6pm) • \$45 (single)/\$30 (couple)/\$300 (table of 8)

**BLACK HISTORY MONTH** Ukrainian Hall, 11018-97 St (425-0319) • Taste of Caribbean and Africa • Sat, Feb. 5 • \$2 (adult)/\$1 (child 13 and under)

**BLAUEN FUNKEN CARNIVAL COSTUME BALL** German-Canadian Cultural Centre, 8310 Roper Rd (466-4000/488-4663/462-7410) • German carnival featuring Mardi Gras floorshow, performers, skits, sing alongs, best costumes win prizes, music with Ronda Lee and the Canadian Dixieland Jazz Band • Sat, Feb. 5 (7pm) • \$12.50

**CHINESE NEW YEAR** Padmanadi Vegetarian Restaurant, 10626-97 St (428-8899) • Buffet and street performances (lion dance, dragon dance, fire-crackers) • Sat, Feb. 12, buffet: 11am-10pm; while the street performances: 11:30am-1pm • \$12

**CNIB FUN RUN** Westridge, Wolf Willow Community League Hall, 505 Wolf Willow Rd (453-8306) • Aloho CNIB 5km run • Sun, Feb. 6 (10am)

**CUPID'S CAPERS** Santa Maria Goretti Community Centre, 11050-90 St, [www.trocadero.ca](http://www.trocadero.ca) • Valentine's dinner and dance with the Trocadero Orchestra • Sat, Feb. 12 (6:30pm) • \$42.50

**ICE ON WHYTE FESTIVAL** McIntyre Park, Old Strathcona, 83 Ave (439-9166) • Open: Sun-Fri 11am-10pm, Sat 9am-10pm • Artists creating ice sculptures • Workshops on weekends for children • Edmonton history snow wall • Entertainment evenings and weekends • Until Feb. 11

**INDIA DAY** Winspear Centre, 9720-102 Ave (908-4540/430-7335) • Featuring Indian songs, interfaith prayer for the victims of the Tsunami, dances, music • Feb. 6 (2-5pm) • Free

**INTERNATIONAL WEEK U of A Campus**, [www.international.ualberta.ca](http://www.international.ualberta.ca) (492-1137/434-9236) • Featuring exhibits, speakers workshops, and a variety of events • Until Feb. 4

**MARIA DUNN BENEFIT FOR CHOICE** Cosmopolitan Music Society, 8426 Gateway Blvd (423-3737) • An evening of folk music, a live and silent auction • Feb. 5 (7:30pm door, 8pm show) • \$25 • Tickets available at Earth's General Store • Proceeds to Planned Parenthood Edmonton

**SOME LIKE IT HOT** Cosmopolitan Music Society, 8426 Gateway Blvd (423-3737/488-5742) • Celebrate sexuality in all its forms at a gala event hosted by SPIN • Sat, Feb. 12 • \$7 • Tickets available at Planned Parenthood Edmonton, HIV Edmonton, Earth's General Store

**SONGPOSIUM** Delta Edmonton Centre, 10222-102 St (1-866-456-7664) • Seminar for songwriters featuring speakers John Capek, Ralph Murphy, Alex deCartier, Allie Zappacosta • Feb. 5 (9am-5pm) • \$30 (S.A.C./A.R.I.A. Member, door)/\$40 (non-member, door) • Pre-Register

**TSUNAMI FUNDRAISER** Azucar Latin Nightclub, 11733-78 St (470-7400) • Latin band, salsa dance lessons (9:30pm) • Fri, Feb. 4 • \$6 • Proceeds to Unicef

## KARAOKE

**AVENUE PIZZA** 8519-112 St (432-0536) • Every Thu (9:30pm)

**B-STREET** 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

**BANKER'S PUB** 16753-100 St (406-5440) • Every

Fri-Sat (9pm-1am): Off-Key Entertainment with Kim Billy Bob's Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu/Fri/Sat (9:30pm): with Escapade Entertainment

**BLUE QUILL** 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

**BORDERLINE PUB** 3226-82 St (462-1888) • Thu-Sat (9:30pm)

**CAMELOT SPORTS BAR** 10231-95 St (425-4) Every Sun (8pm): Hosted by Jeannie

**CLAREVIEW PUB** Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

**CLIFF CLAYVIN'S** 9710-105 St (424-1614) • Fri/Sat (10pm)

**DOYLE'S PUB** 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm): with Stone Rock

**FUNKY BUDDHA** 10341-82 Ave (433-9676) • Every Sun (9:30pm): with Scott

**GAS PUMP** 10166-114 St (488-4841) • Every Tue/Wed (9pm)

**HILLVIEW PUB** 311 Woodvale Rd. W, Millwood (468) • Every Fri/Sat (9:30-1am)

**JIMMY RAY'S** 15211-111 Ave (486-3390) • Every Fri/Sat (8:30pm): Name that tune

**KELLY'S** 11540 Jasper Ave (451-8825) • Every Sun/Wed

**L.B.'S** 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9pm)

**MARK'S BACK PUB** 13403 Fort Rd (406-5) Every Fri/Sat (9pm): with Peggy Sue

**MICHAEL'S** 11730 Jasper Ave (482-4767) • Every Mon: with Scott

**ORLANDO'S I** 15163-121 St (457-1195) • Every Wed/Thu (9pm-2am): Off-Key Entertainment with Nicole

**ORLANDO'S II** 13509-127 St (451-7799) • Every Tue/Wed (9pm)

**OVERLAND RESTAURANT** 12960 St. Albert Tr (454-0667) • Every Fri/Sat (9pm): Off-Key Entertainment with Connie

**PEPPERS** Westmount Centre, St. Albert Trail, 111 (451-8022) • Every Thu

**RATT** U of A Campus (492-2048) • Karaoke Wednesdays with Kneegs from Stone Rock Productions

**RATTLESNAKE SALOON** (438-8878) • Every Mon/Tue/Wed with Mr. Entertainment • Every Thu, Name that Tune

**ROSARIO'S PUB** 11715-108 Ave (447-472) • Daily (9pm)

**ROSEBOWL PIZZA** 10111-117 St (482-5152) • Every Wed/Sat (9pm)

**ROSIE'S BAR AND GRILL** • **DOWNTOWN**, 101 St (423-3499); Mon-Sat (9pm); Sun (7pm): with Ruth • **HIGHSTREET**, 10315-124 St (482-1600) (9:30pm) • **OLD STRATHCONA**, 10475-80 Ave (43-7211); Thu/Fri/Sat (9:30pm-1:30am)

**STRATHEARN PUB** 9514-87 St (465-5478) • Every Wed/Fri (9pm)

**TODAY'S** 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am)

**WINSTONS PUB** 9016-132 Ave (457-4883) • Every Wed/Fri/Sat (9:30m-1am)

**WOODY'S** 11725 Jasper Ave, upstairs (488-6636) • Every Sat-Wed (7pm-midnight)

**YESTERDAY'S** 205 Carnegie Dr, St. Albert (459-0295) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole

**ZOCCA'S PUB** 10807 Castledowns Rd (473-6339) • Every Sun (9pm-1am): Off-Key Entertainment with Nicole

100% leather sofa, loveseat, and chair never used. Cost \$4,200. \$1,799. Free delivery. Can deliver 453-3

## health

**THERAPEUTIC MASSAGE** Incl. Somatics, Emotions, Shiatsu, Yoga therapy. Appointments call 965-4278.

## help wanted

Modern downtown hair salon has chair for rent. Please call Jen at 454-8291 or 235-30

**PAID WEEKLY!** Company needs pt/ft help processing unclaimed bank accounts. Call 1-888-883-0780 24 hrs.

# CLASSIFIEDS

If you want to place your Classified ad in Vue Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

## business opportunity

Got Goji Juice? Get Himalayan Goji Juice and get on the road to health and wealth. Call 1-888-330-3693 or visit [www.truehealing.freelife.com](http://www.truehealing.freelife.com)

Want home based income? Energetic individuals with leadership skills needed to advance international company in Alberta [www.incomeforu2.com](http://www.incomeforu2.com) [www.deregulationnow.com](http://www.deregulationnow.com)

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Continued from previous page

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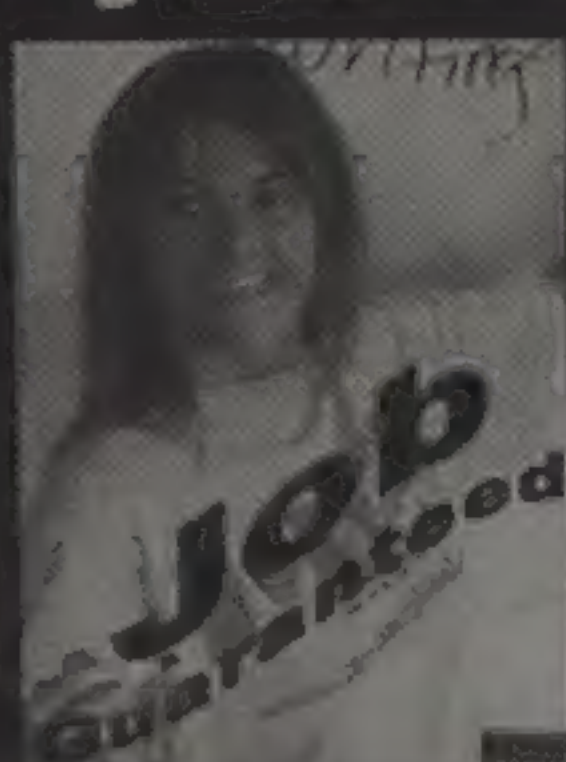
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# alt sex column

BY ANDREA NEMERSON

## Monkey see...

### Dear Andrea:

I've been with my boyfriend for 10 years. He's always liked pornography, but recently I found about 30 porn DVDs in our basement. I don't expect sex three times a day anymore, but I'd like at least three times a week. We do it about five times a month. This really bothers me now that I found out he jacks off to movies several times a week. He says it's normal but I feel like it hurts our sex life and he'd rather jack off then be with me. He says that's not true but I can't let it go. Should I try to get over it or do we need to work this out? He tells me to mind my own business and not worry about his DVD collection.

### Love, Replaced

### Dear Place:

Everyone talks about "normal" but nobody agrees on what it means, at least when it comes to sex. It can mean common, average, not harmful, societally accepted, not indicative of any sort of pathology or who-all-knows-what-else, but I'd have to agree with your boyfriend that watching porn is normal by pretty much any measure. Having

sex five times a month is also normal for longtime couples, and pretty damned good for couples who've been together 10 years. But who cares what everyone else does? Everyone's wearing Uggs and ponchos, so I guess they're normal, but I don't have to wear them too.

So how normal is watching porn? If we take "Is it normal?" to mean "How many people do it?" then I'm tempted to answer, "All of them." An obvious exaggeration, but we're talking about an industry which grosses in the billions (you hear figures as high as \$10 billion a year) so obviously your boyfriend, dedicated fan though he may be, is not supporting the industry all by himself. He is one of millions of devoted and presumably satisfied customers.

Few people take "Is it normal?" to mean "Does it occur in the natural world?" yet there is a strong undercurrent of "Is it natural?" running through this society's way of judging which sex acts are okay and which will send you straight to Hell. Certainly the spectre of "unnatural acts" still hangs over public discussion of perfectly normal things like homosexuality and anal sex. Even oral sex was defined as an unnatural act in any number of state statutes that were only recently abolished. Partisans are forever countering accusations of "It's just not natural" with examples from nature—"Look: lesbian seagulls!" "Hey, bonobos will screw anything!"—or take the existence of certain mating patterns in nature (the alleged lifelong monogamy of many birds, for instance) as proof that their idea of normal is in fact the natural order of things. A dangerous tactic, since for every placidly monogamous prairie vole there's a

gang-raping duck (seriously, ducks rape—look it up) or sluttish primate humping everything in site. No more or less natural, just different.

By this point you'll be wondering what on Earth I'm going on about. Your boyfriend watches porn and it upsets you—what's that got to do with drake-on-duck violence or faithful Midwestern rodents? Pretty much nothing, of course. I just wanted an excuse to bring up the porn-watching monkeys.

This study was published in the journal *Current Biology*, and it certainly did not set out to concoct an apologia for porn based on the viewing habits of rhesus macaques. It had a far more high-minded interest in the ways that monkeys value "social information," in this case pictures of high- and low-status individuals, and of "female perineum." It's autism research, really, but it had the slightly bizarre side effect of informing us that boy monkeys will "sacrifice fluid" (not what it sounds like; they mean the guys will forgo a glass of fruit juice) to see pictures of high-ranking monkeys and female monkeys' rear ends, but have to be bribed to get them to look at the uninspiring mugs of loser monkeys nobody likes. In other words, monkeys will pay to look at movie stars and porn. Good to know!

So where does this leave you and your monkey—er, I mean boyfriend? As I was saying before those damned monkeys distracted me, your boyfriend's habit is normal but you still don't have to like it. Unfortunately, you will also not like what happens when you continue to accuse him of preferring solo sex to making sweet love to you. You have a legitimate gripe, but do not whine. Do not bitch. Do not issue any sort of ultimatum (never a good idea, really). Ignore the porn and concentrate on your boyfriend. If you tell him he is starving you of sex while wasting all his mojo on *Shaved Blondes 47* in the basement there, he will bristle and sulk. If you tell him (or better yet, show him) that you're ready and willing to climb him like a monkey, he'll be sacrificing fluid for you in no time.

### Love, Andrea ♡

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at [andrea@altsexcolumn.com](mailto:andrea@altsexcolumn.com).



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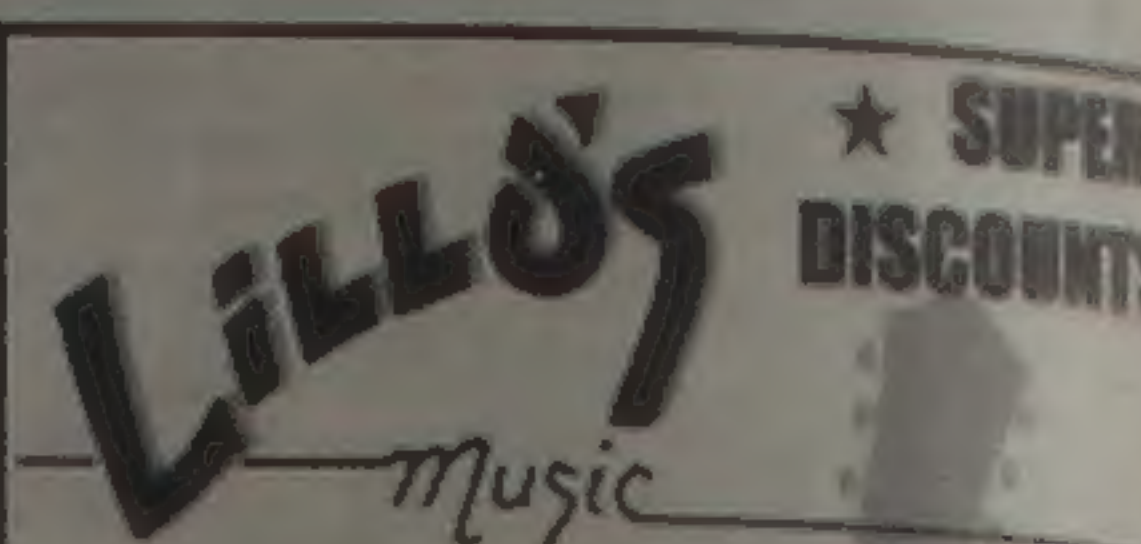
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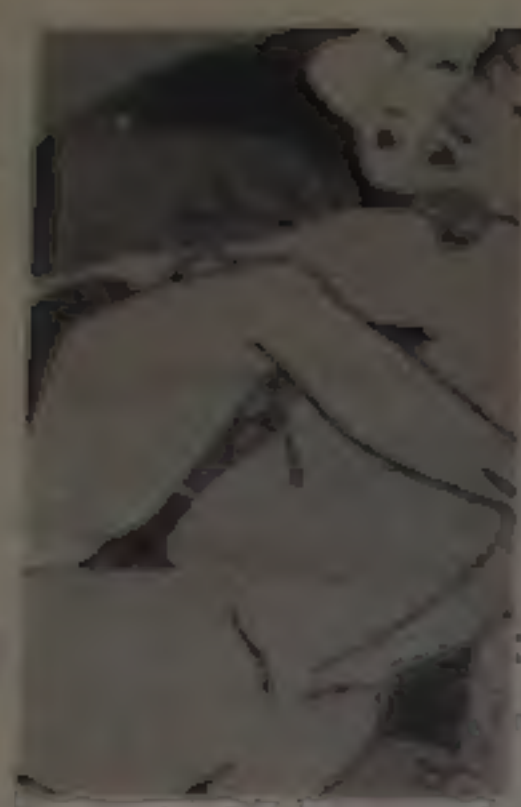
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BY ANDREA NEMERSON

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